

ARCHITECTURE MN

THE WINNERS ARE . . .

Drum roll, please. It's showtime for the annual AIA Minnesota Honor and Divine Detail Awards.

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MORE THAN A PARK

Inviting landscape designs knit together a redeveloped urban block and a new suburban town center.

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EARTH MIRTH

Spring bloom and Earth Day are just around the corner, and we've got five great ways to celebrate.

PAGE 13

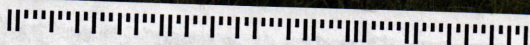
Honored and Divine

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A museum expansion finds true north

COVER: HONOR AWARD WINNER
UNIVERSITY OF ALASKA MUSEUM OF THE NORTH
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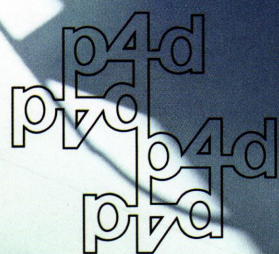
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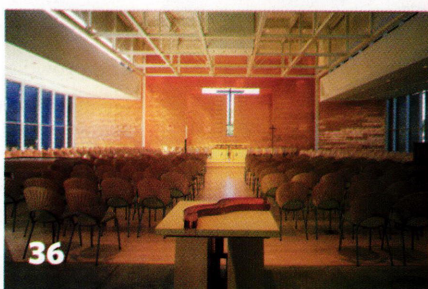
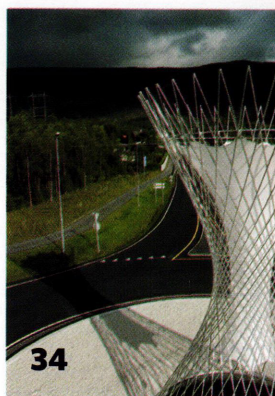
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Features

28 2006 AIA Minnesota Honor Awards

The critics agree: Our annual AIA Minnesota Honor and Divine Detail Awards issue is chock-full of some of the best recent work by Minnesota architects. Be sure to check out our May/June issue for coverage of the residential winners.

A Delicate Matter:
Benedicta Arts
Center Expansion
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By Nancy A. Miller

Whirlwind Romance:
TEMPO
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Signs & Symbols:
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High School Chapel
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Tr-Tr-Tr-Tria:
Tria House

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True North:
University of Alaska
Museum of the North
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By Thomas Fisher,
Assoc. AIA

A Room with a View:
Eye-Pod
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By Glenn Gordon

Light Box:
Breck School Commons
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Inspired landscape designs take center stage in the redevelopment of a city block and in the creation of a true suburban downtown.

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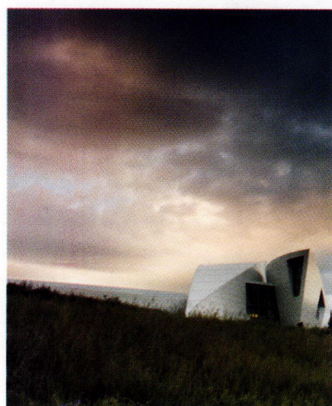
By Frank Edgerton Martin

Build it and they will come. That line rings true in Burnsville, where a beautiful new town square—Nicollet Commons—is spurring the development of a pedestrian-friendly town center.

Tracing History
page 58

By Mason Riddle

The highly sustainable Urban Garden, the centerpiece of a redeveloped block in Minneapolis' Mill District, will honor the rich history of the site with native plants and echoes of a once-bustling rail yard.



ON THE COVER

University of Alaska Museum of the North
Architect: Hammel, Green and Abrahamson, Inc.
Photographer: Nic Lehoux Photography



MORE THAN JUST A PARK

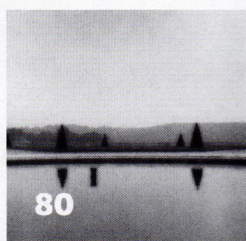
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BY MASON RIDDLE

Some see a velveteen surface rich with industrial flavor and age. Others just see rust. But all agree Cor-Ten steel is here to stay.

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EDITOR'S
NOTE

ROLLING OUT THE Red Carpet

The Golden Globes. The Screen Actors Guild Awards. The Oscars. They call it the awards season, and rightly so.

If you turned on your TV any night in January or February, you had a pretty good chance of catching Forest Whitaker accept a Best Actor award for his portrayal of Idi Amin in *The Last King of Scotland*, or Jennifer Hudson say what a dream it is to win Best Supporting Actress for her work in *Dreamgirls*. That *Architecture Minnesota* showcases the AIA Minnesota Honor and Divine Detail Awards—the Academy Awards for buildings and structures designed by Minnesota architects—in the wake of the Oscars makes for some interesting comparisons between the two red-carpet affairs.

The contrasts, of course, are stark. One awards program commands the international media spotlight and draws millions of viewers with its glitz and glamour, while the other is highlighted in local newspapers and splashed across the pages of this magazine. And you'll never see architects Ed Kodet, FAIA, or Julie Snow, FAIA, cry out, "You love me! You really love me!" at an AIA Minnesota Awards Ceremony. (Well, they might, but only for a laugh.) Our local architects are by and large modest to the core, and I would argue this quality often translates to the virtuous restraint shown in their best work.

Another major difference is the make-up and quantity of the voter pool. The nearly 6,000 members of the Academy of Motion Picture Arts and Sciences—actors, directors, producers, and the like—vote on the final list of Oscar nominees in most categories. Honor Award winners, in turn, are selected by three celebrated architects from other parts of the continent. This year's jury, profiled on page 28, included the keenly articulate Ann Beha, FAIA, of Boston, who quickly assumed the role of spokesperson; Cincinnati's Michael McInturf, the most studious juror; and Pierre Thibault, RAIC, of Quebec, who brought a poetic sensibility to the deliberations.

Which movies and buildings to award? Ah, here's where similarities can be found. Academy voters and Honor Awards jurors both wrestle with the question of whether to award large, complex projects with sizable budgets or the little gems that fewer people know about. *Little Miss Sunshine* ousted *Dreamgirls* from the Best Picture list, and the Honor Awards jury clearly took a shine to projects in which great design was accomplished on a limited budget. Perhaps the jurors wanted to help dispel the notion that all good architecture costs a lot of money,

or maybe they wished to draw attention to the small treasures that get lost in all the hoopla over high-profile buildings like the Walker Art Center expansion and the new Guthrie. But I suspect the jury simply picked the projects that delighted them the most, regardless of size.

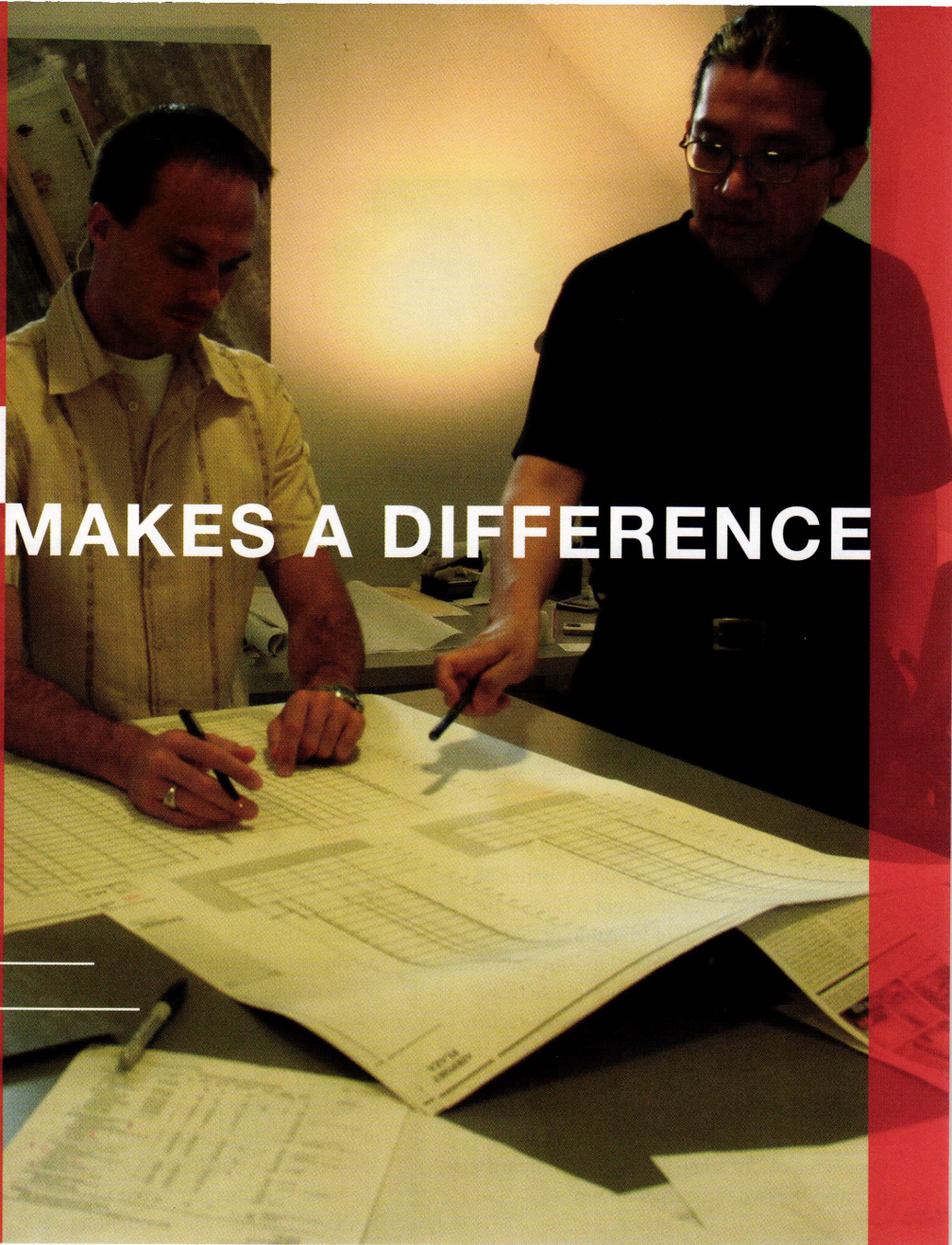
How about award categories? Honor Awards submissions break down into five architectural areas, but several of the winners could easily cross over to an Oscar category. The photogenic University of Alaska Museum of the North (cover and page 42), for example, would make an excellent Best Cinematography nominee for the way it rises to meet the northern sky, and the exterior of the Benedicta Arts Center expansion (page 30) at the College of Saint Benedict has a strong graphic quality that makes it a natural fit for Best Art Direction. Visual Effects? Eye-Pod (page 46), an ingenious camera obscura. Costume Design? The translucent white fabric lining the tepee-like TEMPO (page 34) is lit from within at night by hundreds of colorful LED lights at the monument's base. Get an eyeful of these projects and I think you'll agree: They're Oscar-worthy.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

Academy voters and Honor Awards jurors both wrestle with the question of whether to award large, complex projects with sizable budgets or the little gems that fewer people know about.

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AIA Minnesota is the voice of the architecture profession, dedicated to serving its members, advancing their value, and improving the quality of the built environment.

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THOMAS BARRY FINE ARTS,
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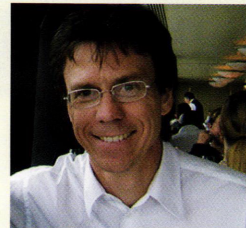


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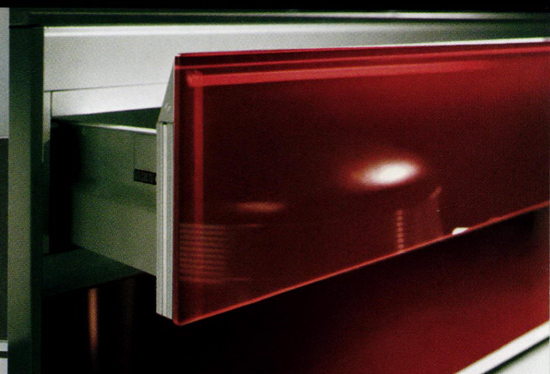
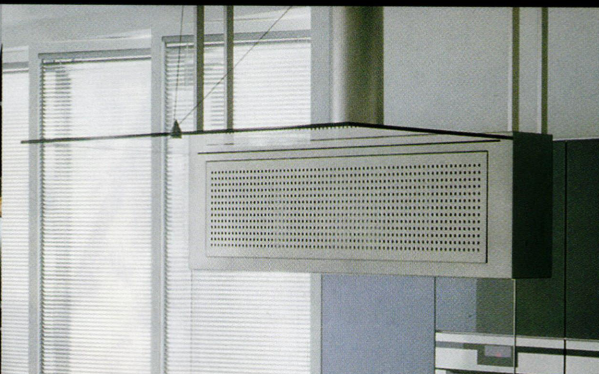
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Fort Snelling State Park, St. Paul, March 31

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Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

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CITY OF WINONA

Earth Day Celebration

Winona, April 21

The City of Winona and Winona State University invite you to spend Earth Day 2007 in their picturesque river town. The celebration will feature a Green Living Fair with presentations on alternative energy and green practices, as well as a food market and local-producers showcase. Other events include the Silent Sports Spectacular, which offers guided hiking and birding tours of Winona's trails, bluffs, prairies, and lakes. Winona is a great destination for a spring afternoon, so come enjoy the art, food, and live music. For more information, including directions to Winona, visit winonaearthday.org.

Spring bloom
is our favorite
time to celebrate
the planet

Compiled by Emily Dowd

Earth MIRTH



"The Architecture 2030
Challenge: Zero-Emission
Design in Minnesota"

Earth Day Forum lecture by Edward Mazria, AIA,
University of Minnesota, Minneapolis, April 23

Greenhouse gas emissions are a hot topic in more ways than one. But did you know buildings are a major source of demand for energy and materials that produce by-product greenhouse gases? The nonprofit organization Architecture 2030 (see page 43 of our January/February 2007 issue) was created to challenge the global architecture and building community to gradually reduce building CO₂ emissions to zero over the next 23 years. To mark Earth Day, the Design, Housing, and Apparel department at the University of Minnesota is hosting a lecture by Architecture 2030 founder Edward Mazria, AIA. The free event will be held at 5:30 P.M. in the Rapson Hall auditorium. For more information, visit architecture2030.org and www.cdes.umn.edu/media.html.



PICKLE EVENTS

Earth Day Half Marathon

St. Cloud, April 20-21

Lace up your Nikes and join 1,700-plus runners in the eighth annual Earth Day Half Marathon in St. Cloud. Not quite up to that distance? Then sign up as a two-person team in the relay division, or join the 5K Pasta Run. There is also a 1K Junior Run for the kids, a Health Expo with information and vendor booths, a performance stage, and a pasta feed. Profits from the race will benefit St. Cloud-area YMCAs, and additional monies, in the form of Earth Day Half Marathon Grants, will be donated to local community groups. The shorter events take place on Friday, April 20; the half marathon is run the following day. For more information, visit www.earthdayhalfmarathon.org.

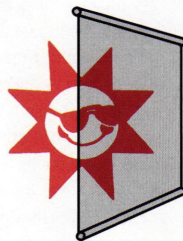


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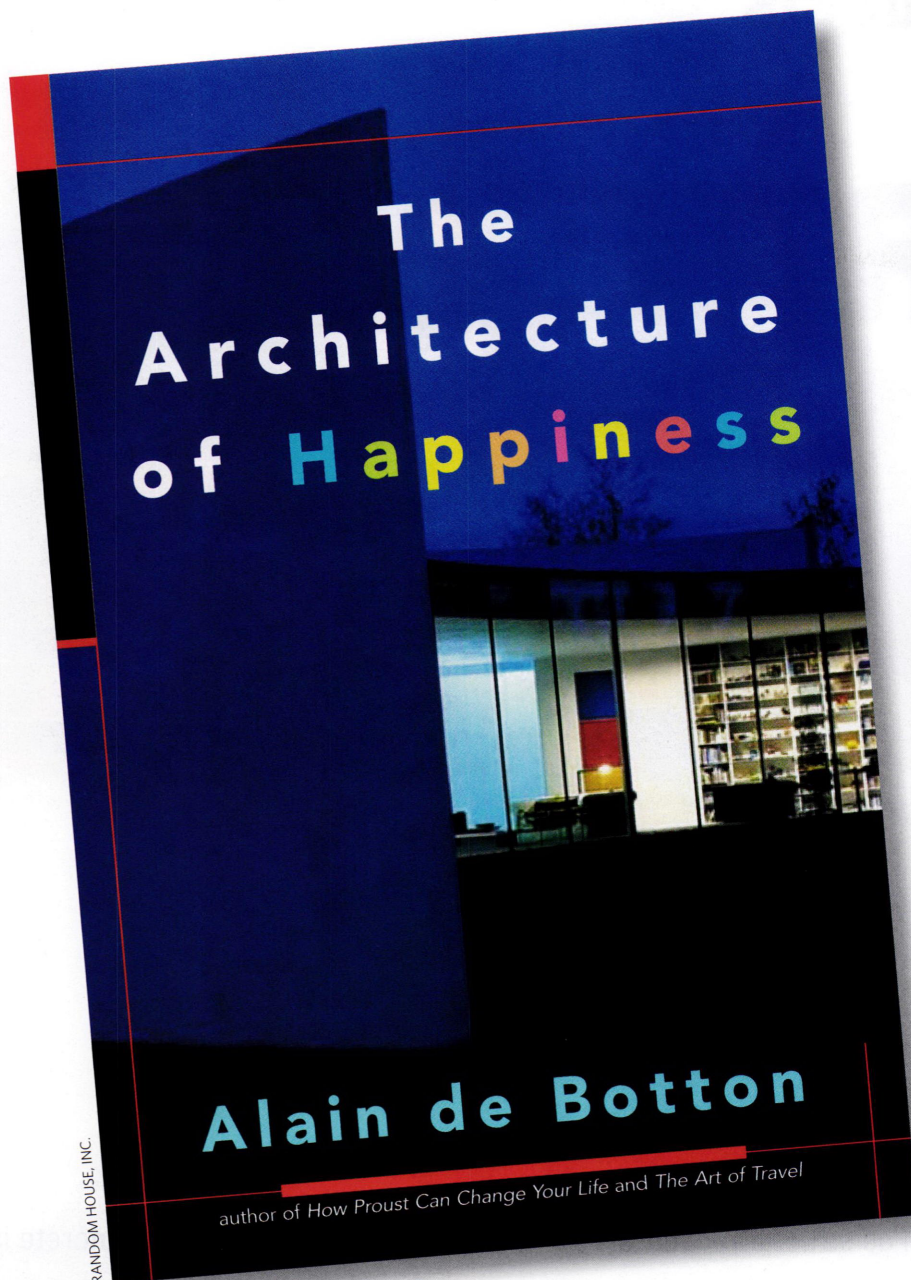
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Waxing Rhapsodic

THE ARCHITECTURE OF HAPPINESS

By Alain de Botton, Pantheon, 2006

In Speed Reading, we keep the reviews short and sweet. More time for you to check the books out for yourself.

**SPEED
READING**

Can architecture exist in perfect accord with the human soul?

Soon after I bought my house, painted its tired green siding an earthy red called Burnt Tile, and filled the desolate yard with flowering trees, shrubs, and a prairie garden, a neighbor told me, "Your house is so happy now! It was sad, so forlorn, for such a long time."

To quote Alain de Botton, who, in his new book, *The Architecture of Happiness*, writes of buildings as if they're sentient beings, it seems my house had "[spoken] of visions of happiness" to her from across the street, had talked "of whatever we find important and need to be reminded of." In the case of my neighbor, who so badly neglected her own home that her family forced her out in order to save it, the happy changes made to my simple house may have opened up her "desire to deflect the sadness we would face if we left ourselves open to all of beauty's many absences."

Then again, maybe not. But de Botton wants us to think so. In his entertaining book, he muses effusively on how our values, tastes, and definitions of beauty and happiness—as varied and subjective as they may be—are (or rather, should be) revealed in the built environment around us, in an exalted kind of symbiotic relationship in which the material world and human soul exist in exquisite harmony.

"We depend on our surroundings obliquely to embody the moods and ideas we respect and then to remind us of them," he writes. "We look to our buildings to hold us, like a kind of psychological mould, to a helpful vision of ourselves. We arrange around us material forms which communicate to us what we need—but are at constant risk of forgetting we need—within."

We need, in a word, beauty. And because beauty in architecture is "a sign that we have come upon a material articulation of certain of our ideas of a good life," that means happiness. De Botton devotes much of his book to examining why, as Stendhal correctly claimed, "There are as many styles of beauty as there are visions of happiness." In doing so, he ventures into flights of fancy so rhapsodic—whether fleeing a noisy McDonald's for a cathedral, or imagining couples in Richard Neutra pavilions fighting so vehemently (even though the buildings "spoke to them of honesty and ease") that "their fury rang out into the desert night"—that he reads like some charmingly overwrought architecture ecstatic.

What de Botton really wants is something simple, if increasingly difficult: for us to pay closer attention to the material world around us, for our own sakes. And while he's no environmentalist, his final words ring sweetly, almost naively true: "We owe it to the fields that our houses will not be the inferiors of the virgin land they have replaced. We owe it to the worms and the trees that the buildings we cover them with will stand as promises of the highest and most intelligent kinds of happiness."

—Camille LeFevre

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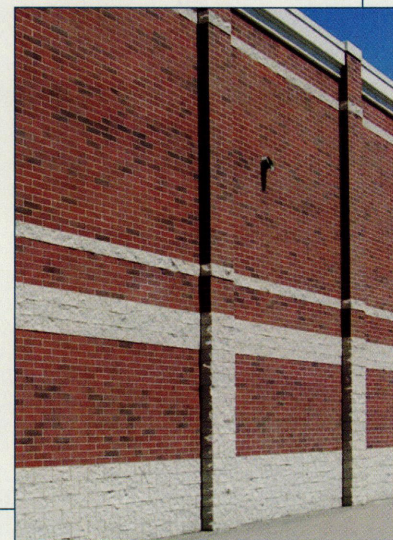
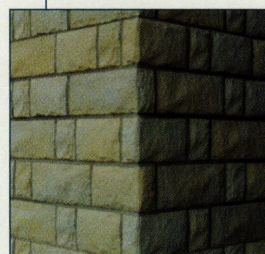
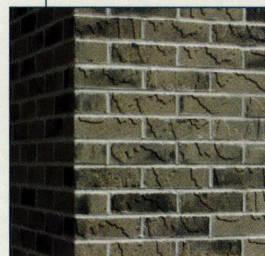
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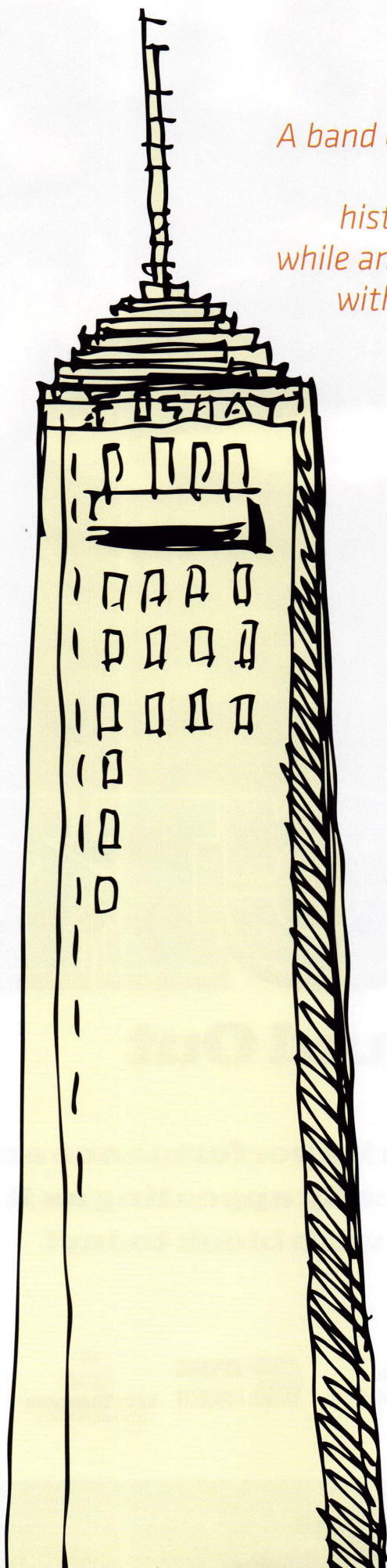


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Architect-about-town Phillip Glenn Koski, AIA, offers his colorful take on the Minnesota architecture scene in Notebook.

A band of preservation enthusiasts skirt the frigid apex of an historic downtown monument, while another landmark goes down without so much as a whimper

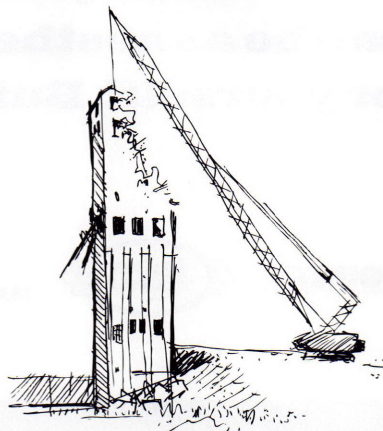


Dateline: January 2007

FOSHAY FORAY

Blustery winter cold finally settled on Minneapolis just in time for the January edition of Cocktails with a Preservationist, a bimonthly after-hours rendezvous at local historic sites around the Mill City. This particular gathering of the ad hoc preservation advocacy group began affably enough on the first floor of the iconic Foshay Tower, a 1920s office building (the tallest building in town until 1971), with little plastic cups of wine and an extra-yummy spread of appetizers courtesy of local development giant Ryan Companies.

Now shuttered while undergoing a massive rehabilitation, this quirky, Art Deco ode to Washington Monument will reawaken in full W Hotel splendor by summer 2008. According to Ryan representatives, the project (Elness Swenson Graham Architects is the architect of record) will be completed just prior to the National Republican Convention, which will come to order at St. Paul's Xcel Energy Center on September 1, 2008. The Republican National Committee connection is perhaps fitting, given that the tower was built by the highly leveraged business magnate Wilbur B. Foshay. Shortly after erecting the tallest structure in Minneapolis, Foshay saw his empire collapse—with the exception, of course, of his concrete-encrusted, steel-frame flagship.



The highlight of the Cocktails with a Preservationist gathering was a trip up the closet-sized elevator to the observation deck, a two-foot-wide gangway girding the base of the stone ziggurat that forms the top of the building. Since all was dark and very windy (and below freezing), this night's pilgrims were thankful that Mr. Gottlieb R. Magney, Foshay's architect, provided a sturdy cage to keep gawking perambulators from flying off the edge in a puff of meteorological skullduggery. Yet, if only for a minute, we imagined ourselves extreme-sports enthusiasts, soaring mid-air and bouncing off the glassy escarpments formed by the dozens of modern skyscrapers surrounding the now diminished totem.

This writer, for one, eagerly awaits the chance to repeat the rooftop visit once the gentle summer breezes return, the renovation is complete, and the much-rumored sky bar is open for business. Hey, McCain! Grab that bowl of peanuts and check out this view!

Meanwhile, ever since the University of Minnesota's Memorial Stadium was ripped down 15 years ago to make way for a parking garage, Gopher boosters have lobbied the state to return college football to campus. Now a new \$288 million stadium is beginning to take shape not more than a block away. To clear a site big enough for the new venue, the university set about quietly tearing down the impressive reinforced-concrete grain elevator and head house at 800 23rd Avenue SE (observed during the third week of January). What stoic, titanic monument will be razed a generation from now, we wonder, to make way for the next version of a concrete head house?

— Phillip Glenn Koski, AIA



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Like Father, Like Son

Architects Leonard and Aaron Parker share more than just a profession. They have the same music gene, too.

By Heather Beal

ALTER EGO

In Alter Ego, we do a little digging to find out what architects and designers do when they're not at a computer, drafting table, or job site.

B. Aaron Parker Associates/Metropeligo's studio is quiet. Natural light pours in through large windows and reflects off the studio's many white surfaces. "I'm organizing the articles published about you and your work," Leonard Parker, FAIA, declares to his son and owner of the firm, Aaron. "Look at all of these," he adds, eyes gleaming with fatherly pride as he gestures to several piles of clippings. The articles highlight plans for a Midtown Urban Village in south Minneapolis and the restoration and expansion of the American Swedish Institute, among other local architectural and urban design projects. Aaron's work has also been touted on several occasions in the *New York Times*.

Nearby, in the firm's library, dozens of binders catalog some of the more than 800 buildings Leonard has designed over the past half-century, including the Minnesota Judicial Center in St. Paul and the Minneapolis Convention Center and the University of Minnesota's Humphrey Institute, both in Minneapolis. Before founding his own firm, Leonard Parker Associates, in 1957, Leonard worked for celebrated midcentury architects Robert Cerny and Eero Saarinen.

"Did you know I was a boy cantor?" Leonard volunteers. "From age eight until my voice changed I sang at Temple Beth Israel in Milwaukee. I also performed on the radio during the breaks in Milwaukee Braves baseball games."

He assumes the announcer's role: "And now here's Pinky Adair, that sensaaaational boy soprano brought to you by the Klinker Candy Company, maker of *Whhhhiizzz* candy bars." Pinky Adair was Leonard's stage name.

"You remember the words to 'Ramona,' don't you?" he asks Aaron.

"Some of them," comes the reply.

Leonard begins singing. Aaron joins in.

"I taught Aaron all the Al Jolson songs by the time he was two," Leonard says. "He could sing before he could talk." They sing a few bars of "Swanee" together and end laughing.



DON F. WONG

"There's something magical about duets between a parent and a child," Aaron says. "It was very exciting for me as a kid to sing with Leonard. As a father, though? That's even more amazing. Last night, when my daughter Sarah got in the car, she said, 'Put on something I can belt.' I put on a showstopper from *Wicked*. When we hit a great harmony it was incredible."

"There is something about heritage," Leonard offers. "My grandfather was a cantor in Russia. This skipped a generation and I became a cantor. And now it's skipping a generation again. Aaron's daughter, Sarah, has a beautiful voice."

"What do you mean it's skipping a generation?" Aaron asks, feigning offense.

"You?" Leonard replies, teasing. "What have you done with your voice?"

"How would you know?" Aaron retorts.

"You weren't there. Before I went to college, I was a featured soloist for various choir, glee club, and musical performances."

Leonard remembers that.

"When I lived in Boston for a while after college," Aaron continues, "I'd sing on the street for extra money. I was working round-robin in architecture for about five bucks an hour. There was a recession, so if you'd knocked down the party walls of the buildings along Mass[achusetts] Avenue from Harvard Square to Kendall Square, you'd have had one large architecture office with about three jobs in it. I'd make 40 bucks a day working for some architect and a hundred bucks a night singing on the street."


"Really?" Leonard asks, mildly incredulous.

"Sure," Aaron says. "If you got the spot at the entrance to the Harvard Coop after hours, you'd make a hundred bucks a night, easy. One night, a folk musician, Richard Johnson, showed up. Our voices blended well, so he got me a bass guitar and said, 'Pick out the bass and sing the harmonies.' I joined him for some club gigs."

"Another time, I was walking through Harvard Square at about three in the morning. When I reached the arcade under Holyoke Center, I heard this beautiful, unearthly soprano saxophone."

>> continued on page 61

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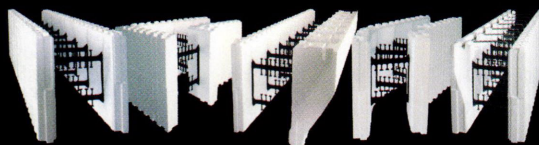
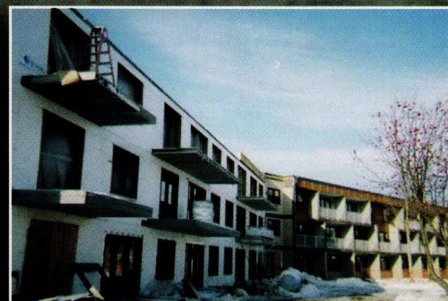
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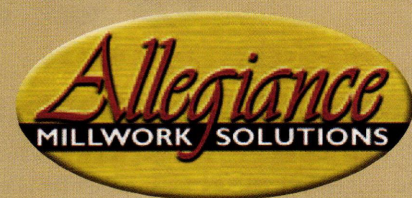
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RUST to Rust

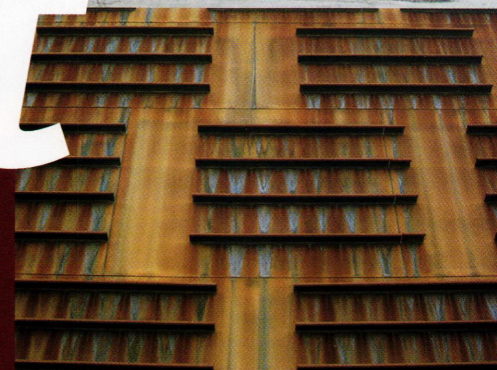
Like copper, Cor-Ten steel takes on visual texture in the aging process

Some think Brillo pad when they see it. Others find its velvety textured surface seductive. Few are neutral on Cor-Ten (a registered trademark of United States Steel Corporation), a low-alloy steel whose surface oxidizes naturally in the atmosphere, yielding—virtually growing—a dense rust finish that could double as reddish-brown moss. Cor-Ten is sometimes known as weathering steel, an accurate but rather pedestrian name for such a rigorous product, which is coveted for its tensile strength and extreme resistance to corrosion once the initial oxidation process reaches saturation levels, after about three years.

Cor-Ten has long been a friend to artists and engineers as well as architects, who use it in record numbers for roofing and siding and other commercial and residential applications. In Minneapolis, Cor-Ten cladding is paired with a mottled tan brick in the Mill District's upscale Humboldt Lofts, designed by Julie Snow Architects. Snow chose the material for its industrial lineage but also because "its warmth and texture make it super interesting as an exterior surface," she enthuses.

Likewise, Conway+Schulte Architects will use Cor-Ten for walkway grating and planter facings in the nearby Urban Garden (see page 58). "It's very strong and resistant to decay, which is just what we need," says principal Bill Conway, AIA. "Rainwater will drain through the grating, and tall grasses can grow up through it, creating a feathered edge. Cor-Ten also relates to the industrial history of the site." Adds project manager Mary Springer, AIA: "We are interested in the idea of materials changing over time. Cor-Ten registers the amount of time it is exposed to the elements."

Any student of 20th-century art is versed in Cor-Ten. Internationally acclaimed post-World War II sculptors such as Mark Di Suvero, Richard Serra, and Tony Smith explored its capabilities in their large, nonrepresentational sculpture beginning in the early 1960s. (Monumental Cor-Ten works by Di Suvero and Serra are on view in the Minneapolis Sculpture Garden.) These artists admired the material for its mass, strength, and permanency, as well as for its rough, industrial look.



PHOTOS: ISAIAH KING

The AC Hotel (top) in Barcelona, Spain, and Euskalduna Hall (bottom) in Bilbao, Spain.

Potential problems? Its surface can bleed, discoloring adjacent materials such as brick cladding, sidewalks, and grass. And its weld-area points, if of a different steel, can corrode at a different rate than the Cor-Ten, creating an uneven appearance. But these issues are all manageable with preventative planning.

Is Cor-Ten elegantly textured with age, or just decrepit-looking? One man's gold is another man's rust.

—Mason Riddle

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Climbing the Ladder

CITIZEN ARCHITECT

Citizen Architect profiles architects and designers who have taken on leadership roles in their communities.

Architect Bob Shaffer, AIA, was elected to the Golden Valley City Council in 2003.

An architect brings a much-needed skill set to a series of positions in Golden Valley city government

Bob Shaffer, AIA, is not your typical politician. His first love is architecture, which he has practiced for 24 years, establishing his own firm, The Foundation (www.foundationarch.com), in 1994. Shaffer and his wife, architect Mary Shaffer, AIA, are longtime residents of Golden Valley, and in 1991 he decided to get more involved in the community. Serving on a local task force, he soon realized how much of an asset his architecture skills and background were. The city saw it too. Shaffer was asked to join the Board of Zoning Appeals, and he was later voted onto the city's Planning Commission as vice chair.

Eleven years after accepting his first city post, and with some urging, Shaffer decided to run for City Council and began campaigning door-to-door with his wife. "People would ask me what my issues were, and I'd say, 'just to make the city the best it can be,'" he recalls. Much to his own surprise, Shaffer won the election in fall 2003. "City Council has been a learning experience for me," he says. "Politics and architecture are very different, though architects are ideally suited for politics and public-policy making. We're creative problem solvers because we've been trained to look at things from a different angle."

January 2007 marked Shaffer's third full year as a City Council member, and he continues to see the benefits his architectural training brings to the council. One of his long-range initiatives involves the stretch of I-394 that runs through Golden Valley. Shaffer supports rezoning the area north of the highway to allow for high-density land use and mixed-use development. Because of its close proximity to downtown Minneapolis (a 10- to 15-minute drive), the corridor could attract a successful mix of residential, commercial, and industrial uses, and thus bring more jobs to the city. There are no plans for a town center, per se, but Shaffer says that all zoning changes would be designed to ensure pedestrian-friendly development.

"Golden Valley is a great place to live, and that inspires me to do my job," Shaffer enthuses, adding that he encourages other architects to become more involved in their neighborhoods and communities. As for his future political aspirations? "City Council is as far as I want to go. I'm the 'reluctant politician,' because I never planned to do it. I've wanted to be an architect since I was a kid."

—Emily Dowd

Among the many high-quality projects we reviewed, quite a number engaged with the landscape or urban setting in a way that changed the nature of the experience of those settings. That's very high ground. That's what architects are supposed to do. —Jury comment

MEET THE Jury

1 ANN BEHA, FAIA

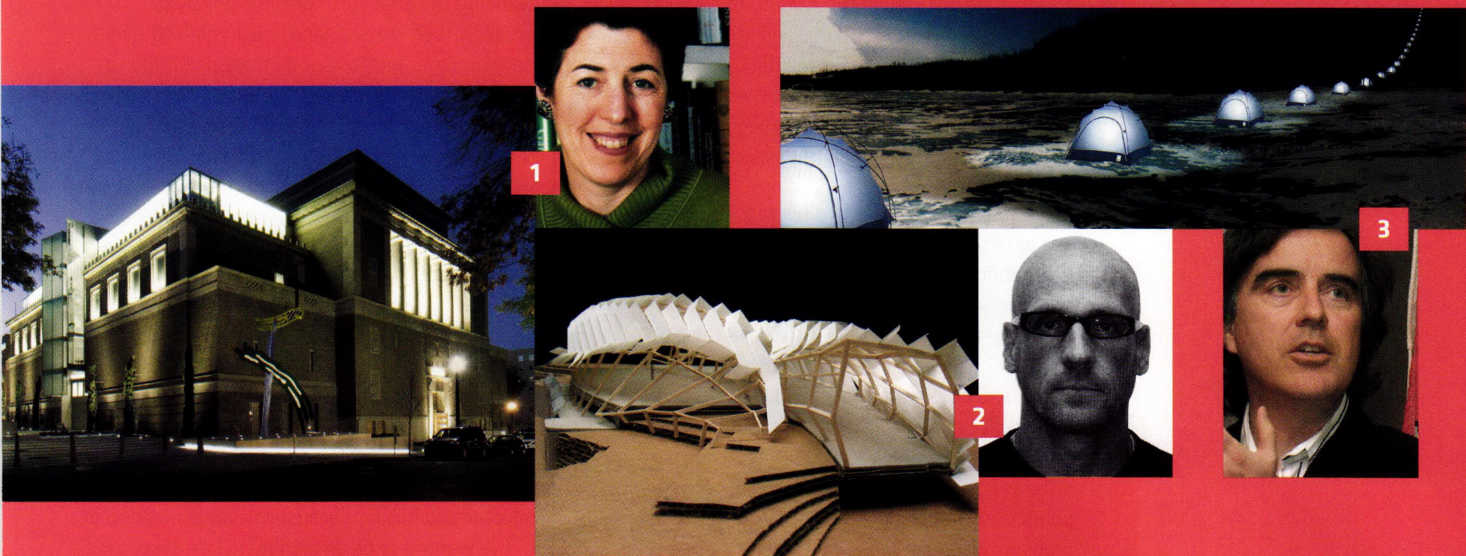
Ann Beha, FAIA, is founder of Ann Beha Architects, a Boston-based architecture firm specializing in contemporary design and in the preservation and adaptive reuse of historic buildings for cultural and educational clients. The firm's many award-winning projects include the revitalization of the landmark Jordan Hall at the New England Conservatory of Music, one of the most important concert venues in the country, and the transformation of a former Masonic temple into additional galleries, a library, and administrative offices for the Portland Art Museum. In the latter project, the imposing historic building is made more inviting with a contemporary glass penthouse and glass entry. "History and the future: That's the soil we've been plowing for many years," says Beha. www.annbeha.com

2 MICHAEL MCINTURF

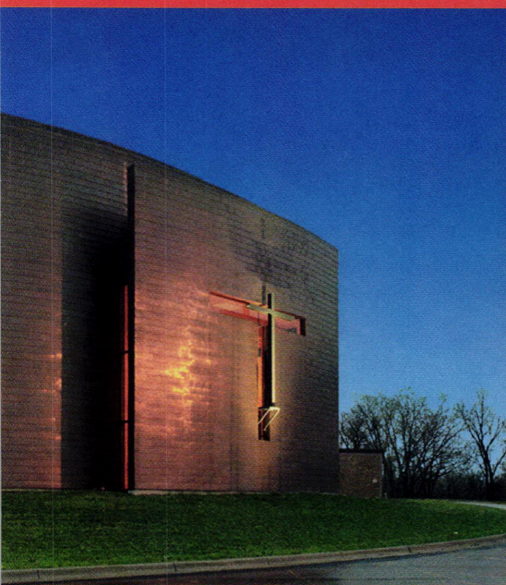
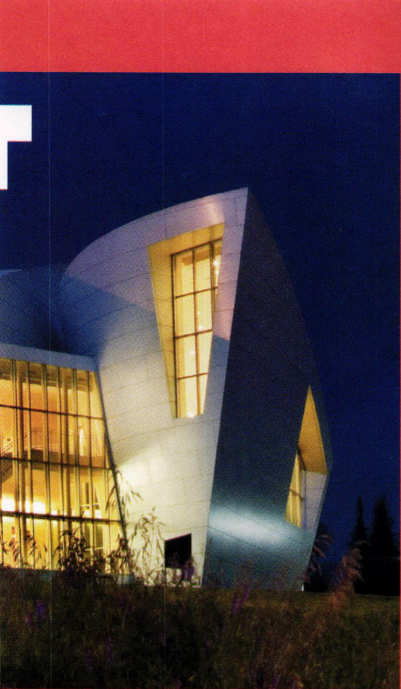
Michael McInturf established Michael McInturf Architects in 1995. The Cincinnati-based firm is a leader in advancing digital design, and its work is supported by extensive research through a close relationship with academia. The breathtaking design for the University of Cincinnati Boathouse, for example, came out of an examination of the rowing stroke and the physiology and mechanics of the rowing cycle. McInturf is also an associate professor of architecture at the University of Cincinnati's School of Architecture and Interior Design, and he serves on the university's Design Review Committee, which oversees an extensive 20-year campus building program that has added buildings by Frank Gehry, Morphosis, Eisenman Architects, Gwathmey Siegel, and other celebrated architects and architecture firms. www.mcinturf.com

3 PIERRE THIBAUT, RAIC

Pierre Thibault founded Pierre Thibault Architecte in Quebec in 1988. The firm has won awards and citations in Quebec, the U.S., and Europe for its environmentally sensitive responses to the needs of clients in urban, regional, and wilderness settings. Thibault's recently completed Cistercian Abbey of Saint-Jean-de-Matha uses a honed vocabulary of wood and stone to create a heightened awareness of the woodland landscape. That sensitivity to natural setting can also be seen in Winter Gardens, a series of large-scale but light-impact installations at Parc des Grands-Jardins, a nearly pristine national park. Thibault assembled the installations with a large crew. "The pleasure is not just in the results, but in building together with others," he says. "It changes my life." www.pthibault.com



1. Ann Beha, FAIA, and the expanded Portland Art Museum. 2. Michael McInturf and a model of the University of Cincinnati Boathouse. 3. Pierre Thibault, RAIC, and one of his Winter Gardens installations at Parc des Grands-Jardins in Quebec.



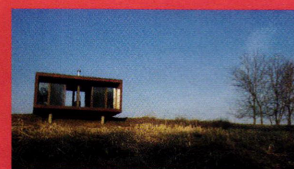
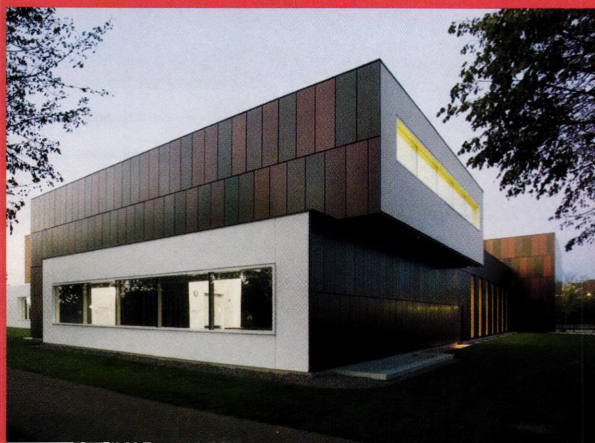
HONOR AWARDS & DIVINE DETAIL

Turn up the lights and cue the orchestra—it's time to honor some of the best recent work by Minnesota architects. And what a time to do it, with publications like the *New York Times*, *Wall Street Journal*, *Newsweek*, and *Metropolis* trumpeting Minneapolis as an emerging U.S. design capital. The national press has focused its praise on the glisteningly high-profile Walker Art Center expansion, Minneapolis Central Library, and Guthrie Theater. The 11 winners of the 2006 AIA Minnesota Honor and Divine Detail Awards, in turn, are evidence that the quality of our architecture extends to smaller-scale projects and well beyond Minneapolis' city limits.

The 2006 Honor Awards jurors—Ann Beha, FAIA, Michael McInturf, and Pierre Thibault, RAIC, each profiled on the preceding page—brought with them a fresh, outsider's perspective as they pored over 147 submissions. "Among the many high-quality projects we reviewed, quite a number engaged with the landscape or urban setting in a way that changed the nature of the experience of those settings," the jury enthused. "That's very high ground. That's what architects are supposed to do." The jury was particularly drawn to projects that were accomplished with limited resources and in which design quality was consistent from exterior to interior. They also favored a simple deployment of materials.

Are these wide-ranging buildings all quintessentially Minnesotan? What ties them, and Minnesota architects, together? Is there something in our regional character—humility, restraint—that reveals itself in our finest architecture? We invite you to judge for yourself.

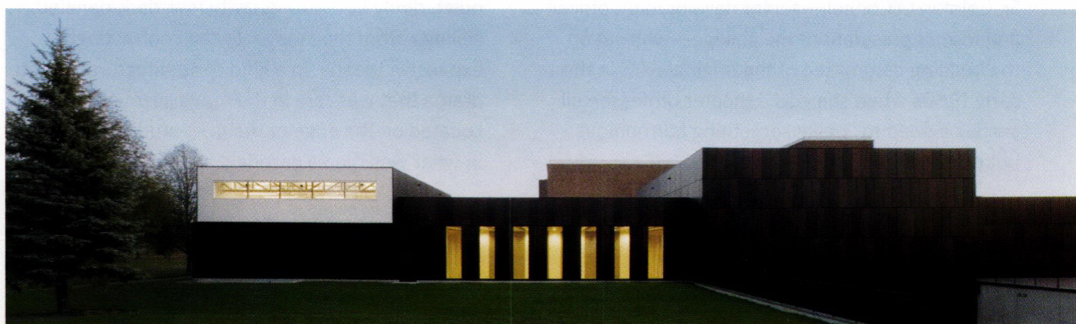
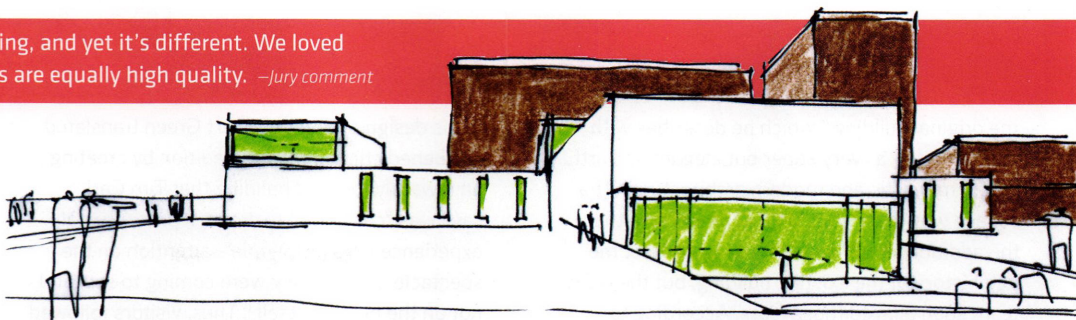
—Christopher Hudson



The exterior aluminum panels were anodized in four shades of bronze, then anodized again with the same shade of red. The result, Tim Carl notes, is "four different shades of a velvety bronzish-red that hits on the darkest, reddest tones of the original brick."



The expansion has the same DNA as the original building, and yet it's different. We loved the sculptural finishes of the exterior, and the interiors are equally high quality. —Jury comment



A Delicate Matter

BY NANCY A. MILLER

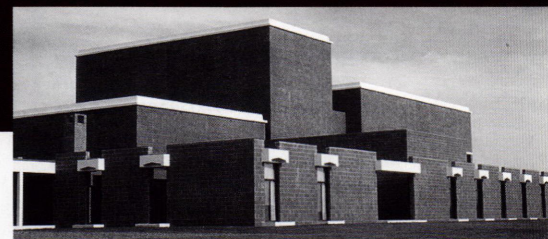
The expansion of a beloved modernist arts center at the College of Saint Benedict manages the neat trick of being both respectful and utterly new

The students, faculty, and staff of the College of Saint Benedict in St. Joseph speak so affectionately of the Benedicta Arts Center (known as the BAC), designed by Curtis Green of Hammel and Green (now HGA), and opened in 1964, that one imagines the building of an addition to be as fraught as a marriage proposal. The building is a campus icon, admired for its modern interpretation of monastic architectural traditions, and its theater has been praised by professional performers from around the world for its superior acoustics. Could any building/mate

live up to the beauty and performance of the original? HGA's Tim Carl, AIA, lead designer of the award-winning addition, responded with a respectful but fearless yes. Although the addition has been warmly welcomed into the campus family—"Students and faculty just light up when they talk about it," says facilities management officer Jim Fredricks—there was a delicate courtship that preceded the happy marriage.

"When I first started working on the project," Carl recalls, "it was really clear that they loved

The HGA team envisioned a light and light-filled addition of individually articulated volumes to complement the darker, heavier aesthetic of the original Benedicta Arts Center, seen in a period photo (right). The lively, variegated bricks of the original were translated into a new cladding of anodized aluminum panels in four shades of bronze (opposite).



the original building," which he describes with admiration as a "very sober but elegant and artful mix of monastic and modern architecture." The college was understandably apprehensive that the addition would not adequately respect the rich history of the existing building, but the HGA team soon allayed those fears. According to Sr. Colman O'Connell—senior development officer and former president of the college—who sat on the building committee of the original BAC in the early 1960s when she was a theater professor, all parties agreed to "make something harmonious but not identical."

In his design of the BAC, Curt Green translated the Benedictine monastic tradition by creating an inwardly focused building that Tim Carl says was "calculated to create a processional experience to focus people's attention on the spectacle of what they were coming to see, and not on the building itself." Thus, visitors followed quiet, dimly lit corridors, with low, dark-paneled ceilings, from the lobby into the contrastingly expansive theater, in a kind of architectural design drama that was rare in the modernism of the time. Located on the edge of the 400-student campus, in what was then a cornfield, the 1,000-seat

>> continued on page 62



The Benedicta Arts Center addition provides much-needed rehearsal space for the theater, music (above), dance, and fine arts departments. The ground-level dance studio (right) opens onto a mall-like lawn, enlivening an area that was once a quiet end of the now-expanding campus.

BENEDICTA ARTS CENTER EXPANSION

Location:
St. Joseph, Minnesota

Client:
College of Saint Benedict

Architect:
Hammel, Green and
Abrahamson, Inc. (HGA)
www.hga.com

Principal-in-charge:
Gary Reetz, AIA

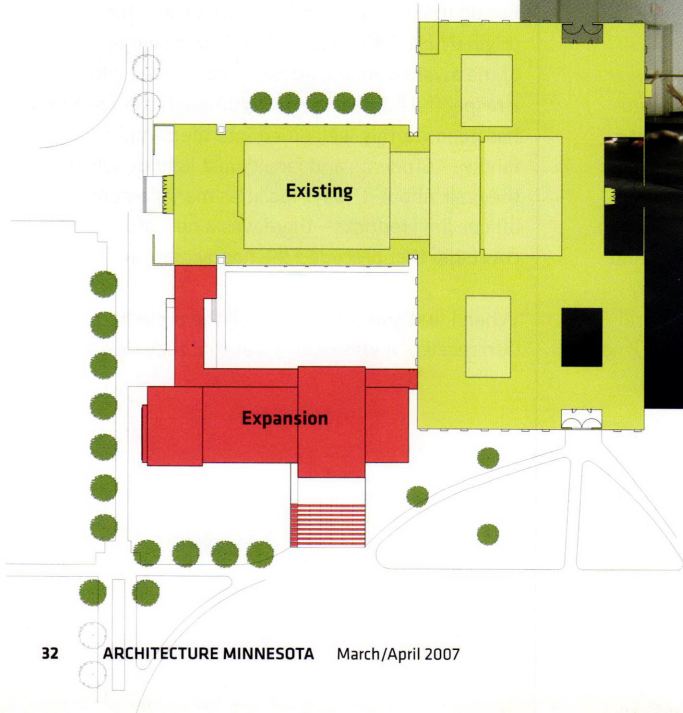
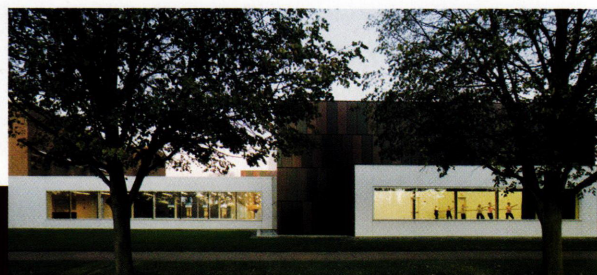
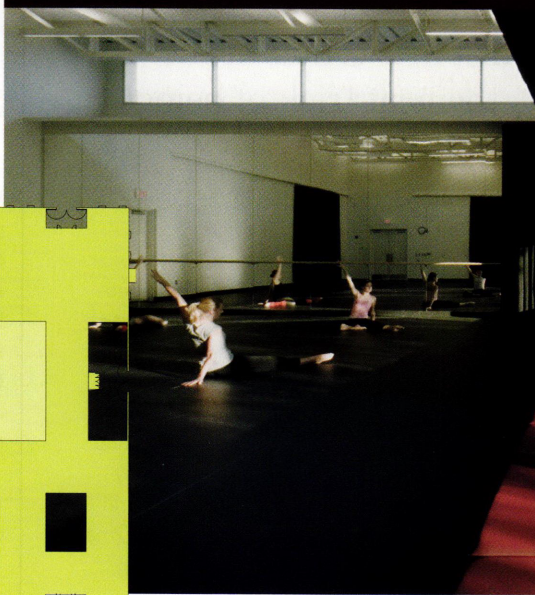
Project team:
E. Tim Carl, AIA;
Jamie Milne Rojek, AIA;
Andrew Weyenberg

General contractor:
Donlar Construction Co.

Landscape architect:
HGA and
Close Landscape
Architecture
www.closetandarch.com

Theater consultant:
Schuler & Shook, Inc.
www.schulershook.com

Photographer:
Albert Vecerka/Esto





Resolutely respectful of the original, the addition still asserts itself as independent in its transparency and outward orientation. Where the original is heavy and dark, the addition is light.

Whirlwind Romance

By Phillip Glenn Koski, AIA

A sensuous architectural tribute to the aluminum industry weds an international company to a picturesque Norwegian village

TEMPO reaches back to the European classical tradition in which triumphal arches, monumental columns, and grand statuary are planted at the ends of streets and boulevards as a form of civic celebration.

In November 2004, multinational Sør-Norge Aluminium decided to build an architectural monument that would celebrate its 40-year history with its hometown of Husnes, an industrial rural community nestled between picturesque fjords on the southwestern tip of Norway. For the transatlantic LEAD, Inc., an upstart architecture firm with offices in Minneapolis and Husnes, the project represented an opportunity to create a landmark that drew on the firm's design interests in the areas of industry, technology, situational context, materials, and relationship to the natural world.

LEAD's elegant solution rises at the center of a roundabout at the intersection of three primary thoroughfares near the company's main manufacturing plant. Though contemporary in expression, the project reaches back to the European classical tradition in which triumphal arches, monumental columns, and grand statuary are planted at the ends of streets and boulevards as a form of civic celebration. While such monuments typically honor local heroes, royalty, or national conquests, the Husnes project—named TEMPO—takes a more conceptual path, spinning

aluminum and high-tech fabric into an ode to the region's natural beauty and technological prowess.

A mesh of welded aluminum rods forming a mathematically derived hyperboloid of revolution, TEMPO's delicate framework is anchored to the site by a series of cables attached to a funnel-shaped membrane of translucent white Gortex lining the structure's interior. After sundown—the winter night is long in this northern latitude—hundreds of LED lights encased in a concrete bubble at the structure's base transform the composition with a slowly morphing rainbow of saturated colors.

Despite its static and geometric purity, the monument has a seductive, curving shape that emerges from the asphalt like a shimmering cyclone drawing energy and force from the traffic flow circling its base. "Tempo is a word that best describes both our conceptual approach and the object itself," explains LEAD principal, Ali Heshmati, AIA. Calling upon the abstract design elements of "pattern, rhythm, and rate of movement," LEAD has not only followed its own creative passion; it has forged a fiery new appreciation of dynamism in this otherwise quiet corner of Norway. **AMN**

This is a very beautiful, tectonically sophisticated object—we wish it were an entrance to a subway station!
Just two materials—steel and the nylon cocoon inside—create incredible energy. —Jury comment

TEMPO

Location:

Husnes, Kvinnherad, Norway

Client:

Sør-Norge Aluminium AS

Architect:

LEAD, Inc.

www.leadinc.no

Principal-in-charge:

Ali Heshmati, AIA

Project architect:

Gretha Rød

Structural engineer

for aluminum structure:

NODE AS

Structural engineer

for fabric structure:

Ingenieurbüro Teschner GmbH

Fabric consultant:

Leicht Bau Kunst

Fabric structure

and details builder:

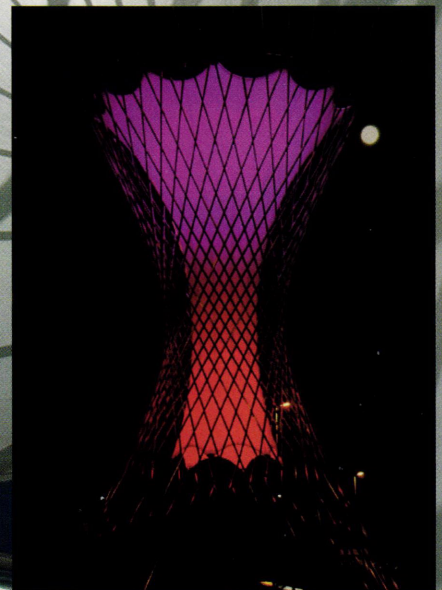
Textil Bau GmbH

Lighting consultant:


CP-Norway AS

Photographer:

Ali Heshmati, AIA



*Like an urban-scaled lava lamp,
the monument's gauzy interior
illuminates the roundabout
in a mesmerizing show of color.*



A beautiful building, luminous at night, that uses one material—copper—extremely well.
We were so surprised to learn that a chapel of this quality is part of a high school. —jury comment

With custom-designed chairs on all sides of the central altar, the chapel seems radiant, as daylight pours in across the shimmering copper. The symbolism of every part of the building is evident in even the smallest detail, like the baptismal font with a copper channel in the shape of the Jordon River.

PHOTO BY PETER BASTIANELLI-KERZE

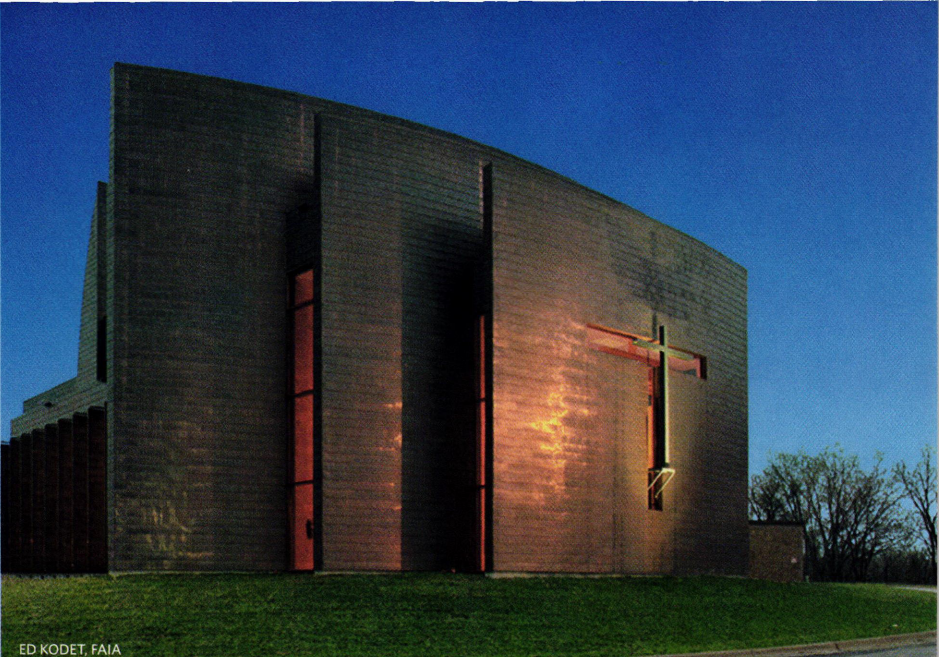
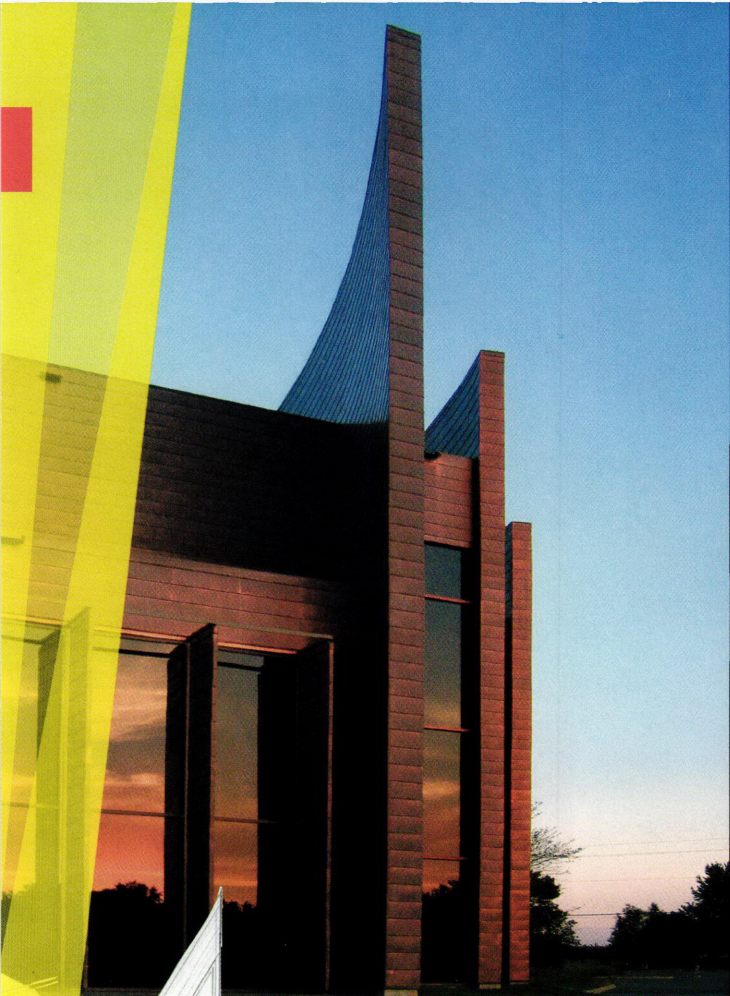
2006 AIA MINNESOTA HONOR AWARD WINNER

St. Croix Lutheran High School Chapel

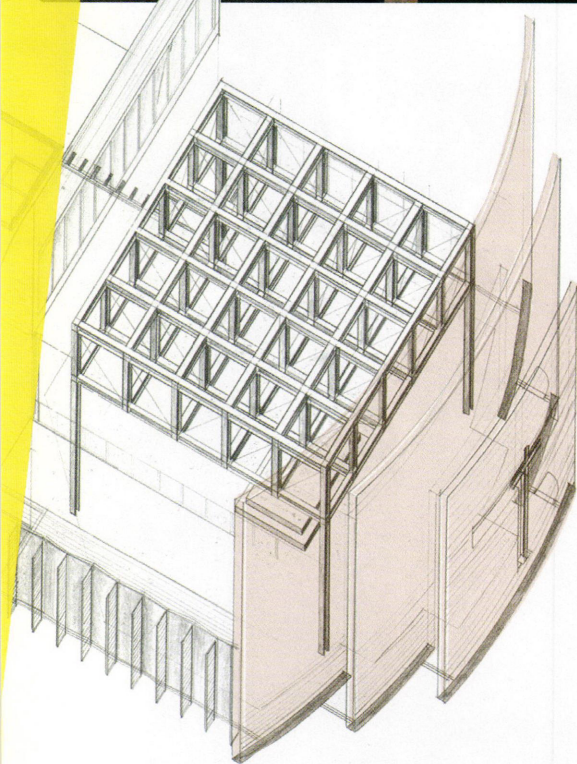
Signs & SYMBOLS

In the St. Croix Lutheran High School Chapel, students, parents, and faculty find an intimate, light-filled space imbued with meaning

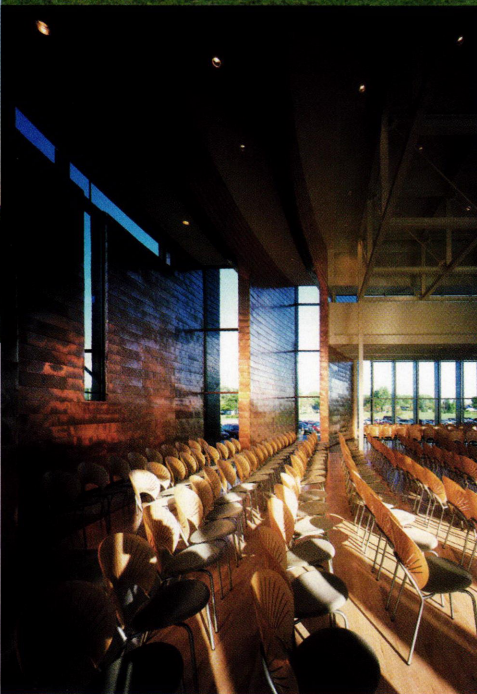
BY THOMAS FISHER, ASSOC. AIA



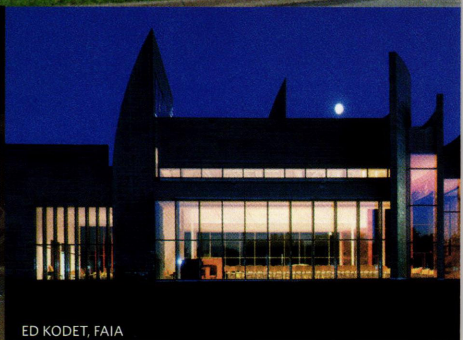
ED KODET, FAIA



ED KODET, FAIA



PETER BASTIANELLI-KERZE



ED KODET, FAIA

The three curved end walls symbolize the Trinity, and the copper cladding, as it develops a green patina, expresses the aging and maturing of the students who study and worship within. At night, the chapel glows like a lantern, while during the day the ample glazing gives views out to the surrounding neighborhood. At the center of the chapel, a white-painted steel frame evokes the exposed structure of Gothic architecture and the rational order of modernism.

“Religion needs intrigue,” says architect Ed Kodet.
 “It needs to draw you in and to question.”

And that is exactly what the chapel does on first sight. With its metal skin glistening against the sky, the chapel looks like a golden chalice open to all who would partake of what it has to offer.



PETER BASTIANELLI-KERZE

In 1919, the sociologist Max Weber wrote that the defining characteristic of modern life was the “disenchantment of the world,” the way in which our physical reality had lost its former symbolic or metaphorical meaning. But the best modern religious buildings, such as the St. Croix Lutheran High School Chapel in West St. Paul, defy Weber’s assertion. Designed by Kodet Architectural Group, and winner of a 2006 AIA Minnesota Honor Award, the chapel shows how modern architecture can re-enchant the world, infusing it with the symbolism that modernity may have drained from our lives.

In a car, you first see the chapel, from the side, as a series of copper-clad walls and sun scoops that appear to unfold toward the sun, in response to the school’s wish that the chapel be light-filled, in contrast to the largely windowless high school behind it. “Religion needs intrigue,” says architect Ed Kodet, FAIA. “It needs to draw you in and to question.” And that is exactly what the chapel does on first sight. With its metal skin glistening against the sky, the chapel looks like a golden chalice open to all who would partake of what it has to offer. As you drive into the parking lot, you see another side of the chapel: three curved end walls “meant to evoke the Holy Trinity,” says Kodet. The walls also resemble a series of shields, in front of which stands a cross outlined in a T-shaped window, “reminding us,” says retired pastor and building committee member Mark Liesener, “to take the message of the cross out into the world.”

Whether you access the chapel from inside the school or through a pair of exterior doors, you’re led to a carpeted vestibule at the back of the cross-shaped room. The chapel’s high ceiling and ample views out the glass sidewalls make it feel larger than it is, expressing the expansive feeling that can come through worship. And yet the space also feels remarkably intimate, in part, says Kodet, because “most seats are no more than 25 feet from the central altar,” a reflection of the centrality of the spoken word in Lutheran worship. The location of the custom-designed altar “worried the pastors at first,” says Kodet. “They didn’t want to turn their backs on people.” But, says Liesener, “everyone liked the central altar once they began to use the space.” The baptismal font, which echoes the altar’s wood base and Kasota-stone top, has a copper water basin whose undulating shape represents the winding course of the Jordon River. Even the locally made

>> continued on page 66

ST. CROIX LUTHERAN HIGH SCHOOL CHAPEL

Location:

West St. Paul, Minnesota

Client:

St. Croix Lutheran High School

Architect:

Kodet Architectural Group, Ltd.
www.kodet.com

Principal-in-charge:

Edward J. Kodet Jr., FAIA

Project lead designer:

Edward J. Kodet Jr., FAIA

General contractor:

RJM Construction

Size:

6,400 square feet

Cost:

\$1,790,000

Completion date:

2005

Photographers:

Peter Bastianelli-Kerze;
Edward J. Kodet Jr., FAIA

2006 AIA MINNESOTA HONOR AWARD WINNER: DIVINE DETAIL

Tria House



A temporary installation
at the Minnesota Landscape
Arboretum frames a tree—
and our ideas about nature—
in a whole new way

BY PAUL NEUHAUS, AIA

Tr-Tr-Tr-Tria

DON F. WONG



BKV GROUP, INC.



BKV GROUP, INC.

To survive in this profession, you have to have a sense of humor [like the nod to Chia Pet and the Swiss-cheese cutouts in the sheet metal]. The materials and the aging of the materials make this a great response to the idea of a Divine Detail. —Jury comment

TRIA HOUSE

Location:

Minnesota Landscape Arboretum,
Chaska, Minnesota

Client:

Minnesota Landscape Arboretum

Architect:

BKV Group
www.bkvgroup.com

Principal-in-charge:

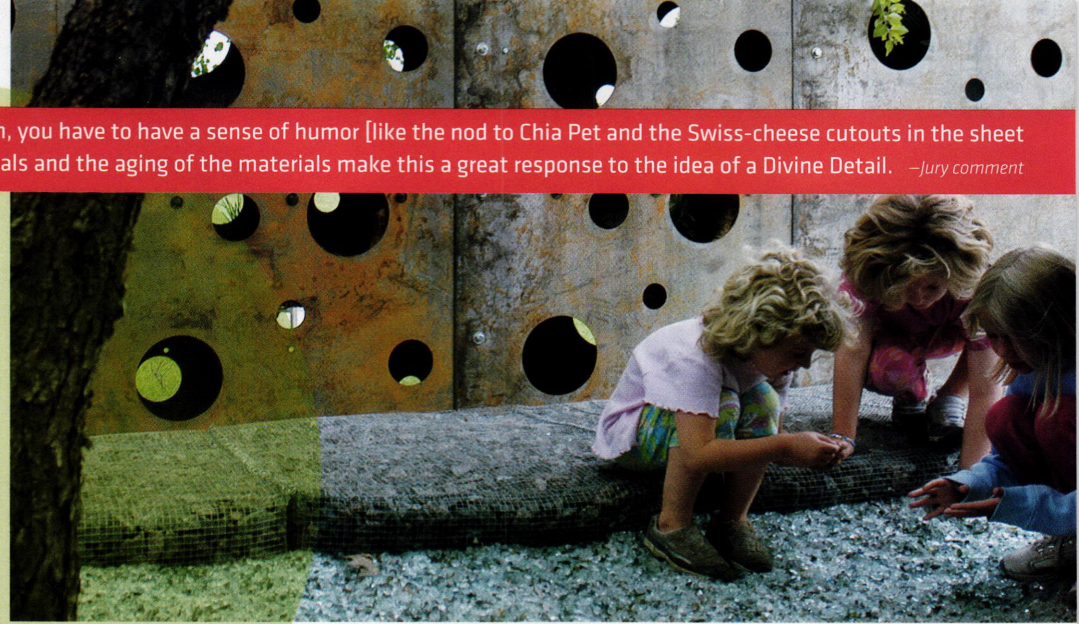
William Baxley, AIA

Cost:

\$6,000

Completion date:

2004



BKV GROUP, INC.

Three visitors pause to inspect the bed of crushed mirrored glass.

Tree house is one of those terms that stirs the imagination. So it's little surprise that a 2004 competition to design, construct, and install a tree house at the Minnesota Landscape Arboretum in Chaska drew the attention of several area architecture firms. BKV Group of Minneapolis, one of 10 winning teams, saw an opportunity to invite all interested employees to collaborate on a small, short-term design project, with the intention of advancing the firm's design process, strengthening relationships, and providing some hands-on construction experience. With a modest \$2,000 honorarium, the BKV team began construction of Tria House, which recently won a 2006 AIA Minnesota Divine Detail Award.

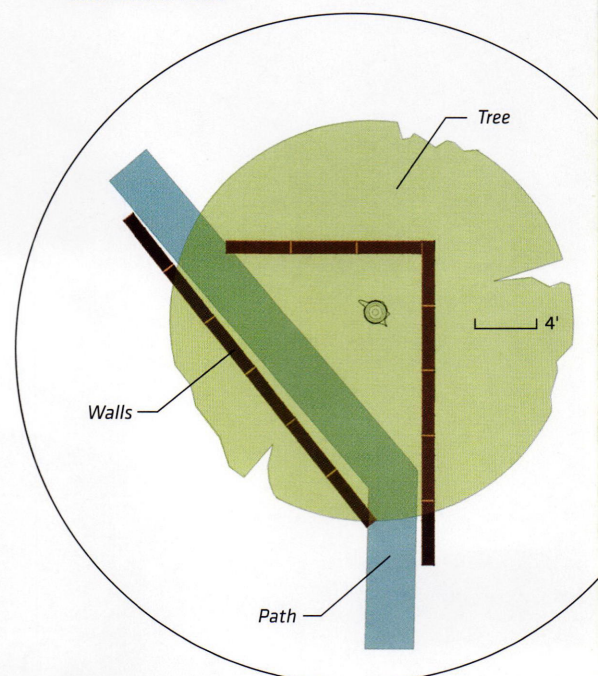
Tria House is not a tree house but rather a "house for a tree." Design principal Bill Baxley, AIA, describes the project as a "loose enclosure" consisting of three walls forming a triangle, open at two corners to accommodate a path. With the tree located inside, explains Baxley, the enclosure "refocuses the visitor's perspective on the singular quality of the tree." It's true that during the temporary installation (four months) this particular tree garnered more individual attention than it will for years to come. But it isn't just the framing of the tree that makes the project remarkable; it's also the different ways in which Tria House interprets our relationship to nature, and does so with such an economy of moves.

The walls are made with two layers of rusted sheet metal held four inches apart by a frame. On each sheet are a variety of round holes scattered randomly. Viewed against each other, and with the holes in no particular alignment, the luscious orangey-brown sheets make delightfully layered screen walls that mostly conceal the space within, but allow glimpses through.

With no more than the elegant screens, the designers might have considered their "house for a tree" complete enough. But the BKV team sought a deeper engagement with the site. How could the temporary structure mark time during the four months people would pass through it? How could this place challenge our assumptions about landscape—that ground cover is below, wall is beside, and sky is above?

Baxley describes the team's process as an extended conversation about ideas, filtered through the notion of "reframing and reorienting our relationship to the natural world." With a humorous nod to the popular Chia Pet, the rusty walls serve as a vessel for growing grasses that transform the appearance of the house over time. And the path through the enclosure is made with gabions—steel mesh baskets filled with chunks of granite—rising six inches above the ground. Typically gabions are used for retaining walls. But here, as a path, they become smoother

as thousands of footsteps pack down the granite. Last, a thick blanket of crushed mirrored glass unexpectedly recasts the entire ground plane around the tree as a moving field of color, reflecting fragmented images of breeze-swept leaves and sky. Tria House indeed "reframes and reorients" our experience of the landscape: Grass is wall, wall is path, and ground is sky. Every element of Tria House contributes to the whole, and a closer look reminds us that good design resonates equally with our emotions, intellect, and senses. **AMN**



A beautifully seductive, sculptural building that's all about the sky.
The ideas are carried off with surprising simplicity. —Jury comment



TRUE NORTH

A breathtaking museum expansion at the University of Alaska Fairbanks takes its cue from the glaciers that shaped the landscape By Thomas Fisher, Assoc. AIA

2006 AIA MINNESOTA HONOR AWARD WINNER

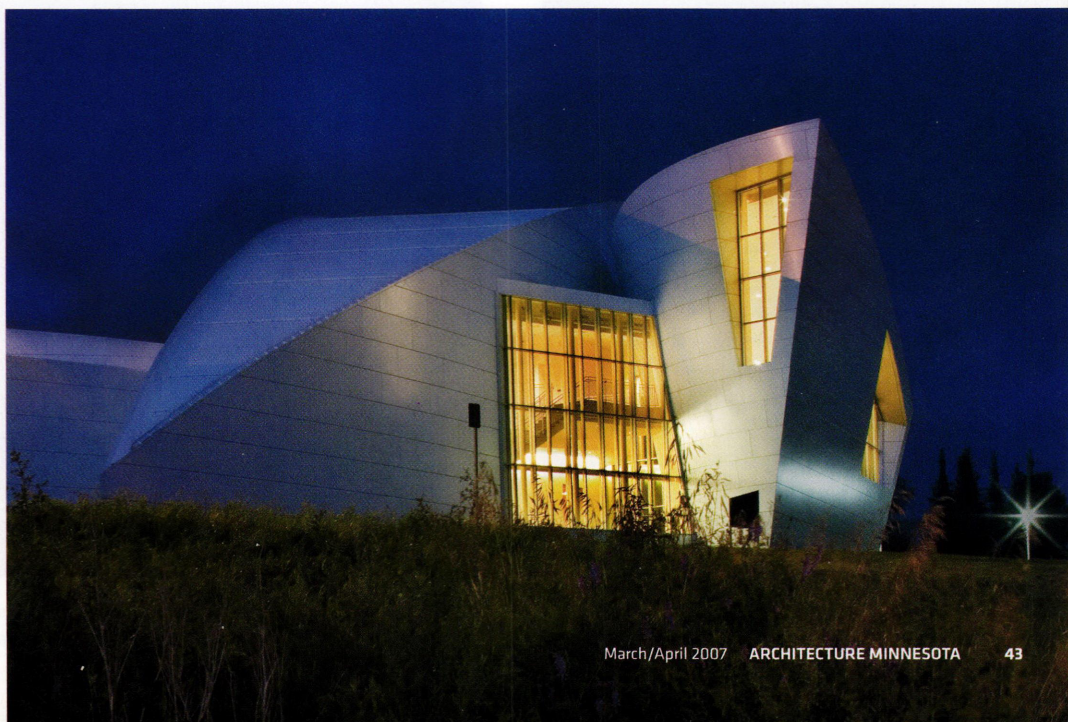
University of Alaska Museum of the North

"Great art," said the painter Marc Chagall, "picks up where nature ends." The same is true of great buildings. Consider the expansion of the University of Alaska Museum of the North, in Fairbanks, designed by Joan Soranno, AIA, and her team at Hammel, Green and Abrahamson (HGA). In creating the building, Soranno picked up where nature ends by taking two trips to different parts of Alaska to get a sense of the landscape. "I initially thought of using mountain forms, but they seemed too trite, too linear," she says. "I kept coming back to the ice and glaciers I saw there, and how their shifts and flows reflected the vast, violent landscape of Alaska." Soranno's response to the natural environment aligned with the vision of the museum's director, Aldona Jonaitis. "Alaska's art helps express a sense of place," says Jonaitis. "It was only natural to have a building that also expressed a sense of Alaska."

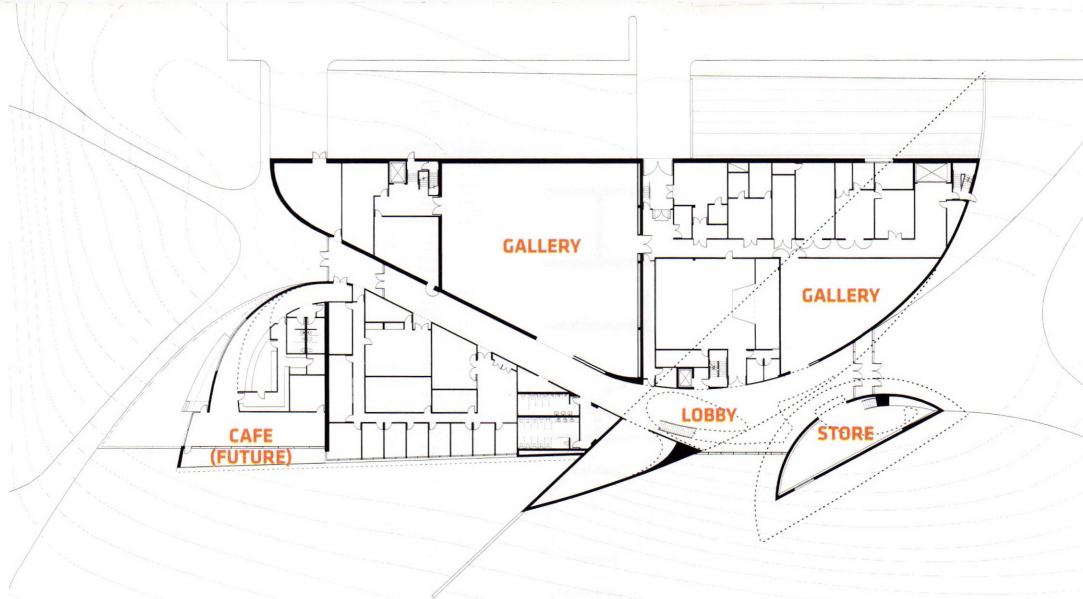
That expression of place through architecture has not been a tradition in Alaska. The University of Alaska's Fairbanks campus consists of a number of boxy buildings that seem to hunker down against the cold climate and largely ignore the stunning views of the Alaska Range. "The surrounding buildings seemed built for survival," says Soranno. "I wanted to play off that."



Like a giant glacier, the Museum of the North rises above the trees like a great, white mass (above) whose forms seem to slide over each other (opposite) and past each other (right) like slowly moving ice.



"The building captures visitors' attention. The view changes dramatically as they approach the building, so the museum is constantly revealing itself to the visitor." —Museum director Aldona Jonaitis



Not that the existing museum building gave her much to play with. Like many buildings designed in the 1970s, this one had a nearly square floor plan, with a diagonal corridor running through it, and an almost anonymous character, looking like a low-slung, white-box, dark-windowed office building. How to nearly double the 40,000-square-foot structure while also transforming it?

Soranno did so by thinking of the expansion as a kind of glacier in plan and elevation. Her design swallows up the older building, like an advancing ice cap. At the same time, the expansion extends the diagonal circulation pattern of the original building into a broad curve that leads from an existing campus complex on the west to a new entry drive and parking lot on the east and north. In elevation, the glacial strategy becomes more apparent. The original white box disappears within the tapered, angled, and pointed forms of the addition, whose colliding shapes recall the slow-motion movement of glacial ice. While these dynamic, white forms stand apart from the nearby buildings, they seem right at home in the Alaska landscape.

>> continued on page 69



UNIVERSITY OF ALASKA MUSEUM OF THE NORTH

Location:
Fairbanks, Alaska

Client:
University of Alaska

Design team:
GDM, Inc. and Hammel,
Green and Abrahamson
www.hga.com

Principals-in-charge:
James Blair, AIA (GDM);
Gary Reetz, AIA (HGA)

Project designer:
Joan Soranno, AIA (HGA)

Project architects:
John Cook, AIA, and
Linda Morrissey, AIA (HGA);
Scott Robbins (GDM)

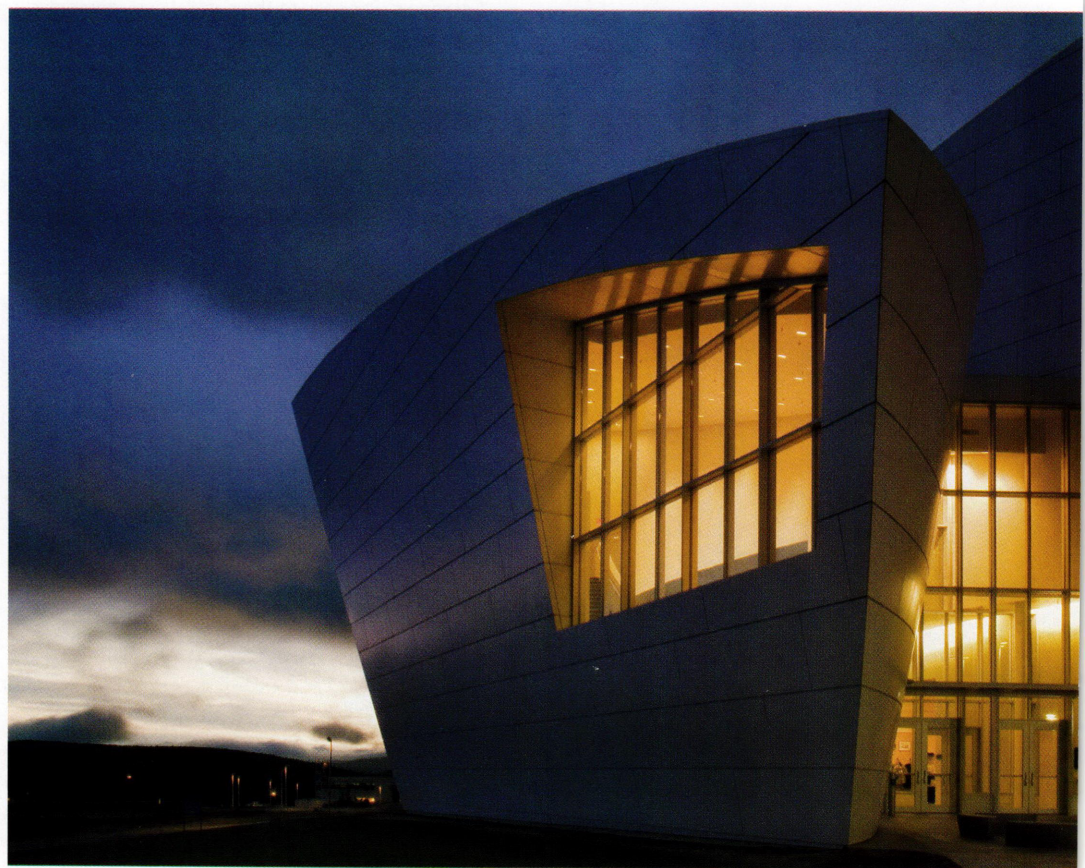
General contractor:
Alaska Mechanical

**Mechanical and
electrical engineers:**
Coffman Engineers

Structural engineers:
PDC Consulting
Engineers, Inc.

Geotechnical engineers:
Shannon and Wilson, Inc.

Photographer:
Nic Lehoux Photography



The vertical glazing (above) emphasizes the swelling forms of the building. So, too, do orthogonal rooms contrast with the curving walls (top), spiraling stairs (opposite), and arced displays in the exhibition areas (left).



Inside, undulating stairs, balconies, and benches echo the curving and tilted spaces of the expansion.

A Room with a View

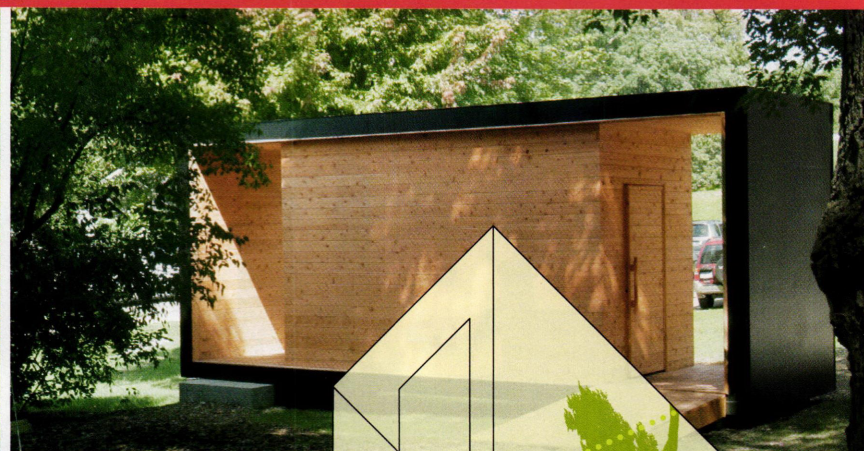
A small structure designed for the Minnesota Landscape Arboretum invites visitors to see the outside world a little differently

Eye-Pod is a camera obscura (Latin for "dark room"), and what it does, by means of a simple lens embedded in one of its walls, is project the image of whatever stands before it outside onto the wall opposite it inside, turning the room into a kind of giant camera.

The intelligent use of common materials elevates this project to something very beautiful. When you get inside, the world is turned upside down, and that's fun. —Jury comment



TODD RHOADES



AARON HOLMBERG

Eye-Pod, an ingenious camera obscura created by Cermak Rhoades Architects for the Minnesota Landscape Arboretum last year for a competition on the theme of childhood's secret places, is—to borrow a phrase from Winston Churchill—"a riddle wrapped inside a mystery wrapped inside an enigma."

By Glenn Gordon

Last spring, the Minnesota Landscape Arboretum in Chanhassen, inspired by Frances Hodson Burnett's classic children's fantasy *The Secret Garden*, invited 20 juried teams of artists, landscape architects, and architects to create summer installations on the theme of secret places, the little grottoes and hideouts where we loved to play when we were kids.

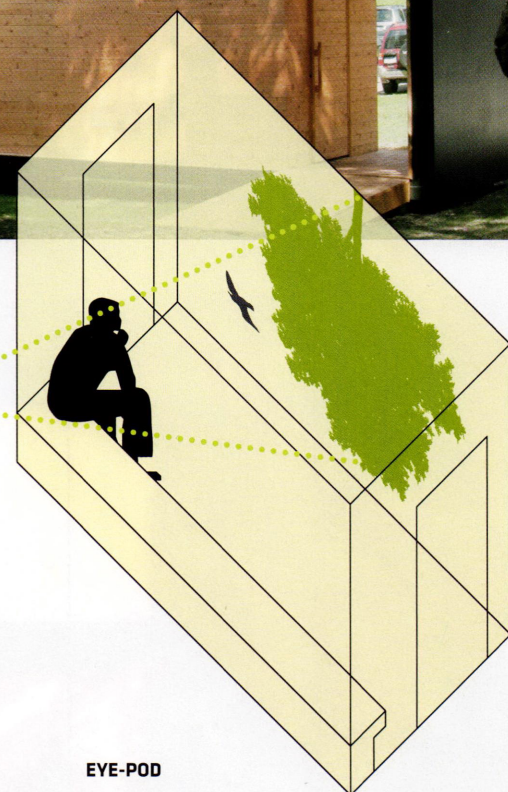
The team from St. Paul's Cermak Rhoades Architects responded with a little building called Eye-Pod, a structure whose purpose was so secret it could only be grasped when you stepped inside to experience it in near total darkness. The structure, an enigmatic black box trucked in and lowered by crane onto a simple foundation of dry-laid concrete blocks, is, as its creators put it, "a foreign object on the landscape." Its exterior offers few clues to what purpose it might serve.

Its secret is both concealed and revealed only in its interior, for the Eye-Pod is a camera obscura (Latin for "dark room") and what it does, by means of a simple lens embedded in one of its walls, is project the image of whatever stands before it *outside* onto the wall opposite it *inside*, turning the room into a kind of giant camera. The projected image, which also spills onto the floor and ceiling, appears in full color and detail, but everything—trees, cars, people, earth, sky—reads upside down and backward. This is because of the way a lens works: the rays of light it collects

all converge and pass through a single point at its center and continue on in straight lines, so that high becomes low and left becomes right. Da Vinci compared the structure of a camera obscura to that of the human eye. He and other painters of the Renaissance used the device as an aid to drawing and developing perspective.

Working with a grant of \$2,000 from the Arboretum to help cover the costs of their project, Cermak Rhoades kept things simple—a plywood floor laid over a box of joists resting on concrete blocks, and a black exoskeleton of fiber-cement panels, sheltering an exterior clad in tongue-and-groove cedar boards. The sheet-rocked walls of the room's interior, unlike the flat black interior of a film camera, are painted white to make the Eye-Pod's ghostly images easier to see.

The Eye-Pod was a favorite of children visiting the secret gardens of the Arboretum last summer. Cermak Rhoades received a surprisingly accurate crayon drawing done by one visitor, little Mikaela Hahn, age 4, featuring a tree hanging from the grass of the sky and the sun sitting on the ground. You might have come across the sight one day this winter of a strange building moving across the Twin Cities on a flatbed truck. It was the Eye-Pod on its journey to its new site in the backyard of the Minnesota Science Museum. The video they made of the trip, as you might expect, also came out topsy-turvy. **AMN**



EYE-POD

Locations:

Minnesota Landscape Arboretum, Chaska, and Science Museum of Minnesota, St. Paul

Clients:

Minnesota Landscape Arboretum and Science Museum of Minnesota

Architect:

Cermak Rhoades Architects
www.cermakrhoades.com

Principal-in-charge:

Todd Rhoades, AIA

Photographers:

Aaron Holmberg and Todd Rhoades

Digital rendering:

Cermak Rhoades Architects

AARON HOLMBERG





Light BOX

A SMALL, MODERN ENTRY ADDITION ILLUMINATES
A TUCKED-AWAY CORNER OF A SUBURBAN SCHOOL CAMPUS



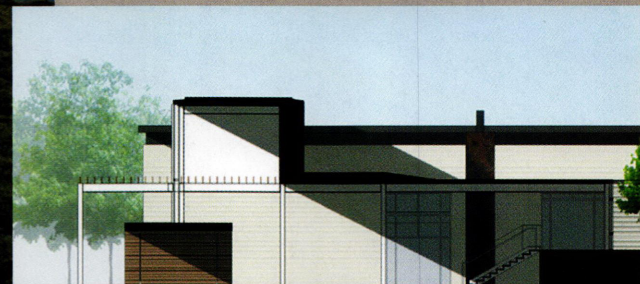
Breck School Commons

BY PHILLIP GLENN KOSKI, AIA

Aside from its size, the sprawling campus of Breck School is decidedly low-key, consisting of a discreet collection of boxy modern buildings neatly nestled into a leafy residential neighborhood in Golden Valley. A nationally ranked college prep school, Breck has maintained an architectural style that is proportionally demure. Built in phases over five decades, the campus is remarkably coherent, largely because of the universal application of beige brick—a hallmark of modern educational architecture that dates back to the postwar baby-boom era.

Despite this coherence, the entry to Breck's Upper School and administrative wing and the adjoining small commons area were considered cramped, and the entrance doors hidden away from the main entry drive. Additionally, a split-level entry

Viewed from the south courtyard, Breck's new entry to the Upper School (left) is split between a long, glowing glass box above and the warm and moody commons below. The section through the entry (below) shows how the tall windows bring daylight deep into the commons.



“The design was not driven by function but by an abstract idea about making the entrance more visible and connecting the school to the outside world.”

—Architect Julie Snow

served by only a single staircase did not comply with modern-day accessibility laws. School administrators determined that a more serviceable and symbolically appropriate commons area was in order.

But while the school had a good grip on the problems it wanted fixed, there was no clear definition of what the new construction would entail. When Breck hired Minneapolis-based Julie Snow Architects (JSA) in 2003, the job was not

just to design a building, but to help the school figure out what purpose the building would serve. “They knew they wanted to change their old commons,” says Julie Snow, FAIA. “It wasn’t large or gracious, and it did not express the school’s character and mission.” JSA spent more than two years preparing numerous plans to expand the commons and improve connections between the buildings, yet much of the discussion focused on intangible qualities.

>> continued on page 71

Lower left: The ipe-clad entry vestibule sits like a piece of furniture half in and half out of the building. Below: The terrazzo stairs are lined with clear glass and wood handrails.



With complex simplicity and a lot of depth to the detailing, the commons creates an engaging arrival point that brings students together. It just gets better the more you study it. —Jury comment



BRECK SCHOOL COMMONS

Location:

Golden Valley, Minnesota

Client:

Breck School

Architect:

Julie Snow Architects, Inc.
www.juliesnowarchitects.com

Principal-in-charge:

Julie Snow, FAIA

Project lead designer:

Connie Lindor

Construction manager:

JE Dunn

Size:

9,275 square feet

Completion date:

June 2006

Photographer:

David Snow



*Top: The vestibule interior is all about the wood.
Above: The modern pergola of white-painted steel and vertical wood slats creates a dappled-light transition between commons and courtyard.
Left: Benches custom-designed by Julie Snow Architects line the entry walk.*

The four residential projects receiving a 2006 AIA Minnesota Honor Award will be featured in the May/June Housing issue. For now, we leave you with a taste.

1 WEST-SIDE APARTMENT
VJA Architects

"Beautifully executed with great restraint. The incredibly careful detailing of the wood chambers was hard work, but the effect is effortlessness."

—Jury comment

2 LOON'S NEST
SALA Architects

"This simple little outpost—a freestanding porch by a lake—allows us to see the essence of the construction idea."

—Jury comment

3 ARADO WEEHOUSE
Alchemy

"A cocoon that frames nature, a wonderful retreat. For the price of an SUV, you could have something that changes your life."

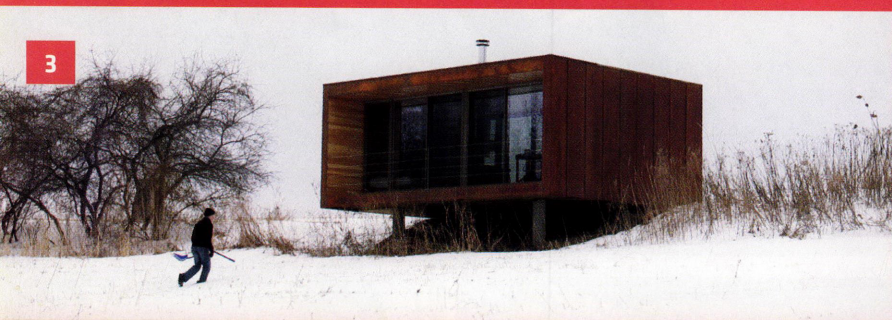
—Jury comment

4 HOUSE EXTENSION
CityDeskStudio

"Although this addition is contemporary and playful, it respects the vocabulary of the house. There's an affection for the tradition of the shingles."

—Jury comment

IT'S TIME TO HEAD HOME



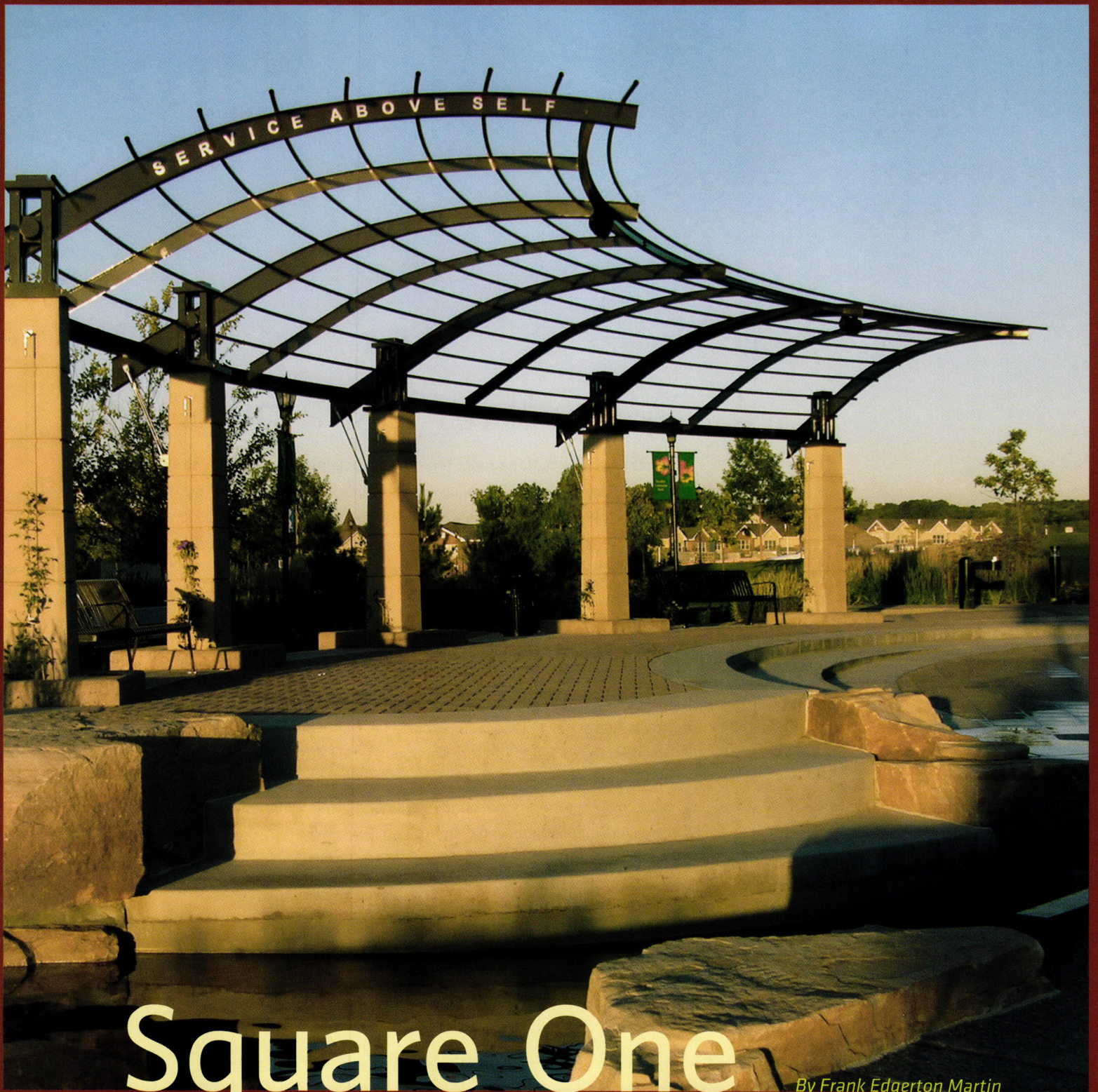


More than just a park

"That rug really tied the room together," proclaims The Dude in the 1998 Coen Brothers comedy *The Big Lebowski*. The Dude's rug was ruined (we won't say how) by two thug debt collectors who had the wrong Jeffrey Lebowski, and this sets in motion an increasingly stressful sequence of events for the otherwise mellow Dude. What does the *Lebowski* rug plot have to do with the two landscape designs featured in the following pages? **It's the tying-things-together idea.**

Frank Edgerton Martin writes that Nicollet Commons (page 54), Burnsville's inviting new town square, "demonstrates how landscape architects do much more than create planting designs to complement new architecture." You might even say that designed green spaces like Nicollet Commons and Urban Garden (page 58), the centerpiece of a redeveloped block in Minneapolis' historic Mill District, have inspired the new architecture rising up at their edges. The best urban and suburban landscape design is far more than a pleasing green backdrop or oasis; it animates and knits together its surroundings. Judging by his sharp eye for rugs, we think The Dude, if pressed, would agree. —Christopher Hudson





Square One

By Frank Edgerton Martin

An inviting town square is the centerpiece of Burnsville's Heart of the City, an ambitious plan to create a new pedestrian-friendly downtown



DAHLGREN, SHARDLOW AND UBAN (DSU)

More than just a “lifestyle center” stage set or a token clock-tower plaza, Heart of the City reminds Minnesotans that real urbanity arises from density, mixed uses, and transit connections.

Embracing large-area planning, architectural guidelines, and park and transit design, Burnsville's pioneering Heart of the City demonstrates how landscape architects do much more than create planting designs to complement new architecture. Just a few miles south of the Minnesota River and the Black Dog Nature Preserve, this emerging mixed-use development is one of the Midwest's best examples of New Urbanist design guidelines applied to revitalizing strip development.

The first thing you notice, turning off Burnsville Parkway onto Nicollet Avenue (yes, Nicollet extends that far south), is a dramatic view of the towers of downtown Minneapolis. Just ahead, Nicollet Commons, a park designed by Dahlgren, Shardlow and Uban (DSU), creates a contemporary town square soon to be surrounded by retail spaces with living units overhead, a performing arts center, and a nearby hotel. Like many traditional town squares, the Commons is accessed from the corners via diagonal paths that lead to a central plaza. From the southeast corner, a stream cascades through sandstone boulders topped with cast-bronze frogs and fish crafted by environmental artist Foster Willey. To the north, beyond a curved pergola, visitors descend into a serene rainwater garden canopied by an allée of river birch. On the southwest corner, an amphitheater sets the foreground to a future performing arts center.

This is a park that invites strolling or just sitting at dusk. It's a place to meet new neighbors. More than just a “lifestyle center” stage set or a token

Opposite: Soon to be vine-covered, the Rotary Club arbor sets the stage for the park. Left: The view east over the amphitheater and central plaza. Below and bottom left: Children enjoy the water wall and pool.



DSU

clock-tower plaza, Heart of the City reminds Minnesotans that real urbanity arises from density, mixed uses, and transit connections. In creating an urban heart in a third-tier, 1970s suburb like Burnsville, city officials and designers focused more on scale and the flow of human activity than on creating instant landmarks and faux-historic façades visible from a passing car.

PUTTING IT ALL TOGETHER

In the 1990s, the Metropolitan Council's Livable Communities Grants helped fund new suburban centers such as Burnsville's Heart of the City, West Ridge Market in Minnetonka, and Excelsior & Grand in St. Louis Park, with the goal of revitalizing postwar strip-development areas with mixed uses and greater pedestrian-scale densities. The idea was a simple one: If the region could not (or lacked the political will to) constrain urban sprawl through regulation, we could limit it by offering new infill housing and lifestyle attractions in already existing suburbs closer to jobs and transit lines. By funding urban amenities including fountains and public art, public policy could draw developers to offer new housing options for the often silent majority of adults who are not married with children. The concept appears to be working in Burnsville. Heart of the City is an example of social landscape architecture that shapes inviting outdoor spaces while also offering simpler, smaller homes and a more age-inclusive and culturally diverse neighborhood.

How did it all come together? With the support of activist mayor Elizabeth Kautz and DSU, Burnsville created a 200-acre framework plan with design guidelines for its new “downtown” in 1999 to encourage the mixed uses and densities largely absent in traditional zoning. Over the next two years, the city was awarded Livable Communities

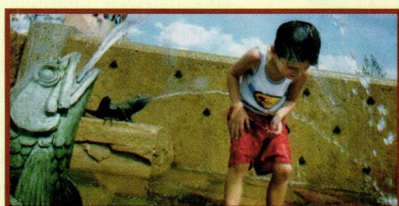


PHOTO COURTESY OF ST. PAUL PIONEER PRESS



DSU

NICOLLET COMMONS

The heart of Burnsville's new downtown, Nicollet Commons can be accessed from the corners and side entries. At its center, a plaza and stream intersect before a stage-like trellis. To the south, the terraced lawn extends amphitheater seating for large concerts and festivals.

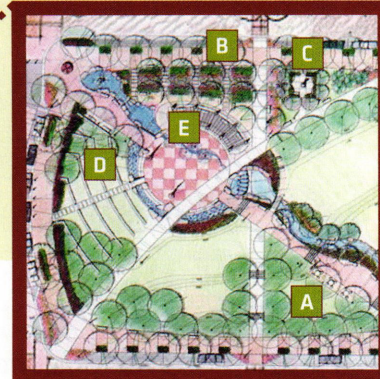
A. The source of the park's stream is anchored by artist Foster Willey's Centrifuge bronze sculpture.

B. An elegant, sunken rainwater garden drains from the whole park under an arcade of river birch.

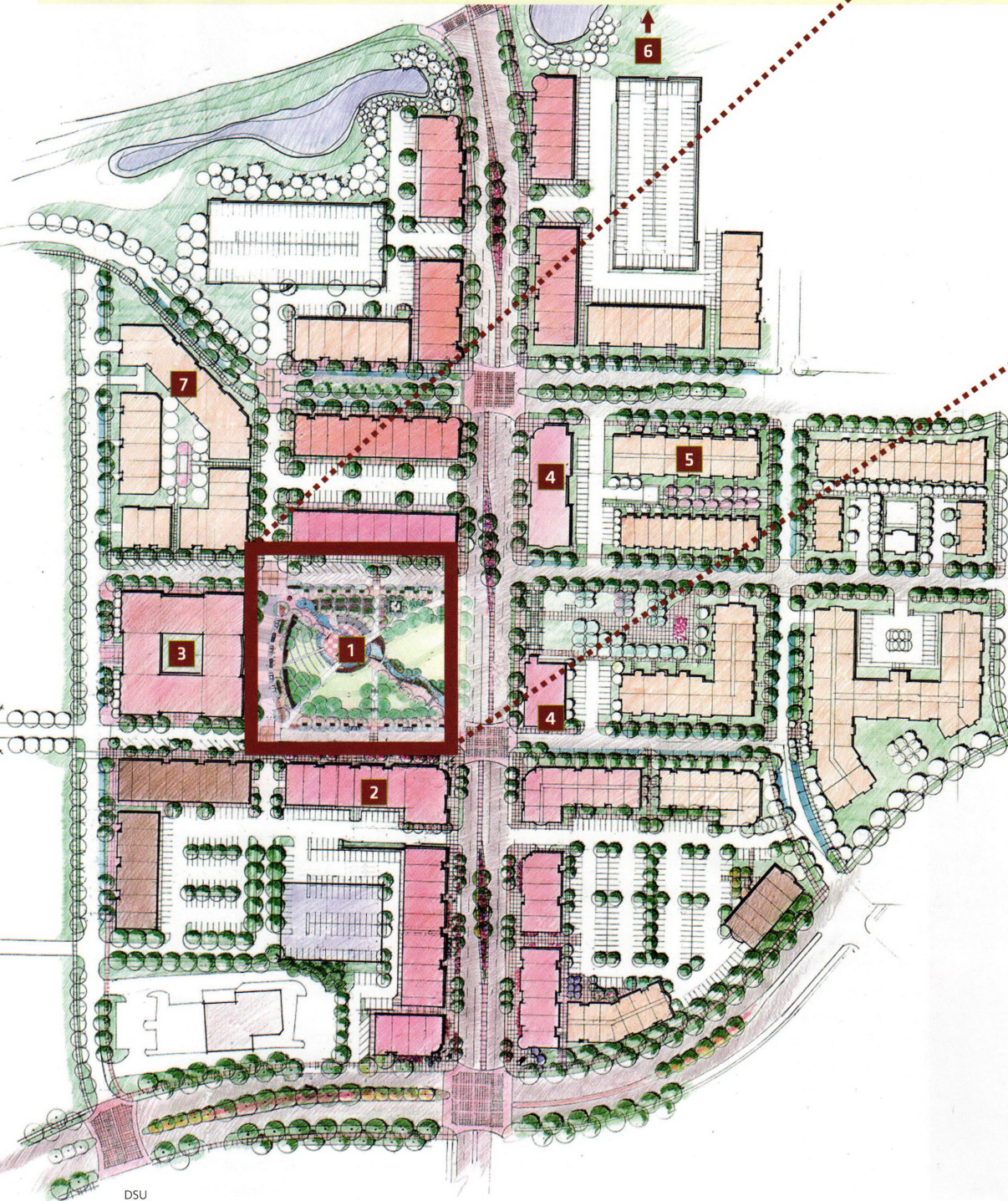
C. Future sculpture court

D. The amphitheater seats 300 to 500 people, with overflow space on the lawn to the east. Programmed jets create "dancing water" for kids to play in on hot days.

E. The central plaza features history obelisks and precast concrete pavers set in a harlequin pattern.



DSU



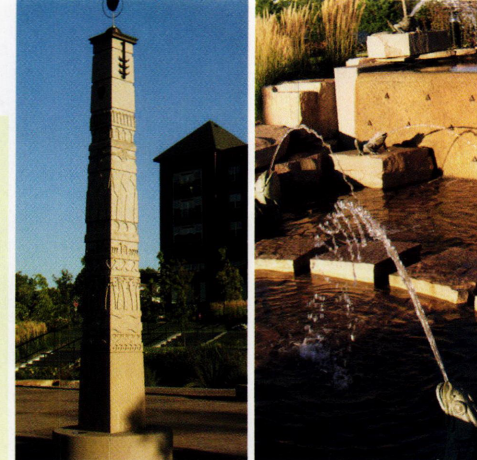
DSU

HEART OF THE CITY

DSU planned the 54-acre core area as a traditional grid centered on Nicollet Avenue. URS Corp. contributed design services for all streetscapes along with the design for the Burnsville Parkway at the southern edge of this map.

1. Nicollet Commons
2. Mixed-use office, condominium, and retail at street
3. Future performing arts center
4. Mixed-use condominium and retail at street
5. Multi-unit housing
6. Park-and-ride transit center
7. Future hotel

Right: Precast-concrete and bronze obelisks display Burnsville's history in hieroglyphics. Far right: Kids can walk across the pool amid the burbling sounds of the nearby water wall and aquatic fountains. Below: Wisconsin sandstone boulders and blocks create seating and an edge for the lower pool.



DSU

DSU

Heart of the City is an example of social landscape architecture that shapes inviting outdoor spaces while also offering simpler, smaller homes and a more age-inclusive and culturally diverse neighborhood.

Grants totaling \$4.1 million to support new infrastructure and development-alluring amenities such as Nicollet Commons and new streetscapes. A federal transportation grant (TEA-21) soon provided \$3.5 million for a park-and-ride ramp and transfer point on Heart of the City's northern edge.

From its early visioning for a 200-acre area stretching east of I-35, DSU narrowed its focus to create a phasing plan in 2004 for the 54-acre city core. Architects including Elness Swenson Graham Architects, BKV Group, Opus, and Miller Dunwiddie Architects have designed structures ranging from townhouses to Grande Market Place. The latter project comprises 30,000 square feet of commercial space (including a new culinary school) overlooking the park, and 113 rental apartments.

One of the best things about Nicollet Commons, says Geoff Martin, DSU's director of urban design, is how it brought people together both in the planning process and for social gatherings such

as a summer jazz festival that last year drew 15,000 people. "People who hadn't talked became more outspoken as we visualized options for the park and its neighbors," Martin recalls. As Heart of the City's organizing hub, Nicollet Commons is highlighted by such unexpected details as two obelisks layered with hieroglyphics of Burnsville's history: bison, prairies, onion farms, highway interchanges. How many jaded urbanites even knew that Burnsville has a history? But indeed it does. And while the narrative cannot be fully captured in a work of design, new suburban town squares like Nicollet Commons can remind us of the stories we should pursue in further conversation.

DESIGN FOR PEOPLE

At the end of the 20th century, some elite landscape architecture schools and practitioners touted the notion of Big Idea design, the polemic that a park or garden should express one powerful guiding idea with the simplest, most well-crafted elements possible. Ecological diversity and even plants themselves were a secondary consideration in this quest for the purities of form already achieved by environmental artists such as Donald Judd or Richard Serra. Big Idea city parks such as Martha Schwartz's Federal Courts Plaza in Minneapolis, which depicts Minnesota's three bioregions through a shifted grid of drumlins for the prairies and silver painted logs for the north woods, generally photograph well from above and often win national design awards. But how much they are used over time is another question.

Nicollet Commons, on the other hand, takes its cue from urban green spaces like Mears Park in Lowertown St. Paul. That park, with its bandstand, diagonal rapids stream, and grids of trees,

is somewhat a jumble of ideas, but its great variety of comfortable spaces attracts residents and their dogs day and night. Like Mears Park, Nicollet Commons is a collection of small, time-tested ideas—giving people choices of sun and shade, having water you can touch, displaying playful sculpture—whose whole is greater than the sum of its parts.

If there is a Big Idea in Burnsville, it's that the town centers of pre-automotive communities have a lot to teach us. As landscape architects and planners, DSU helped citizens and business owners to articulate their wish for a pedestrian-centric downtown through development guidelines, phasing plans, fine-grained land-use schemes, and the park itself. And yet filling in this scheme over time with new buildings that range in character and style will be a lasting challenge.

In suburbs from Washington, DC, to Seattle, transit-oriented new downtowns will one day become old themselves. Will they look like politely beige stage sets filled with national chain stores, albeit at a pedestrian scale? Could the tidal wave of big-box retail overwhelm more appropriate design options? As ready-built places, can new suburban downtowns, like that suburban icon Levittown, be allowed to age and change, to remodel and grow more layered? The easy part is creating a sensible vision of small ideas. "Most of the work," Geoff Martin argues, "comes after you've set the vision and created the amenities."

Another test for Burnsville will be to continue to build connections between its new heart and the rest of the city through bike trails, transit, and job opportunities. It would make sense to locate new schools within walking distance of the town center and to encourage adult learning centers, many of them for-profit, to rent space here. Ultimately, for new suburban downtowns, the best design intentions mean little if they cannot be adapted to the needs of future generations, people who will likely be far more diverse in age and background than are most of the designers and policy makers seeking a more walkable future today. **AMN**



DSU



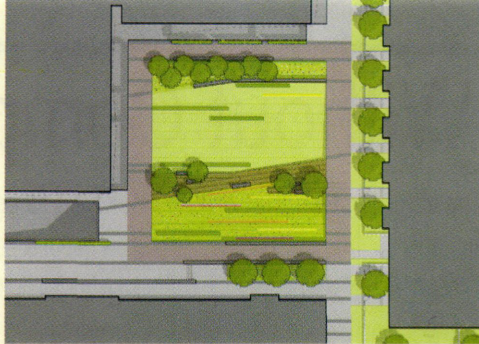
TRACING HISTORY

The design for a privately owned public green space in Minneapolis' historic Mill District draws upon the site's industrial and ecological past

BY MASON RIDDLE

If cities had license plates, Minneapolis' would read "The Land of 10,000 Condos." As the residential blanket spreads down both sides of the Mississippi, it is increasingly difficult to recall when few lived by the river, except on Nicollet Island, with its goats and expatriates. Tellingly, the 21st-century condo rush has spurred Minneapolis to lift its philosophical ban on downtown green space with the likes of Mill Ruins Park (2003) and Gold Medal Park (2007) in the Mill District, and Bookmen Plaza (2005) in the North Loop.

The newest recruit to this green brigade is Urban Garden, to be completed in 2008. Designed by Conway+Schulte Architects (www.conwayandschulte.com), in consultation with landscape architecture firm oslund.and.assoc. (www.oaala.com), the 15,000-square-foot garden is a hideaway compared to the expansive 7.5-acre Gold Medal Park. It is the centerpiece of Brighton Development's comprehensively planned city block bounded by Washington Avenue South, Park Avenue, Second Street South, and Portland



A linear arrangement of hedges, tree rows, planters, and benches will echo the “historical grain, or orientation of movement through the site,” project architect Mary Springer explains. “In most cases, a change of material reflects the rail line, such as a band of colored concrete interrupting a field of pavers, or a line of flowers in a field of grasses.”

Urban Garden (opposite, top) reflects Minneapolis' new interest in downtown green space. A pocket park on a former industrial site, the urban haven will mix public amenities with native wildflowers such as Purple Coneflower and Bottle Gentian (left).

Avenue. A privately owned public space with several access points, it will be partially framed by Park Avenue Lofts West, designed by Julie Snow Architects, and two future buildings, one by James Dayton Design and the other by Conway+Schulte. The latter two projects will share in the garden's construction costs.

Principal Bill Conway, AIA, and project architect Mary Springer, AIA, make clear that the garden is an urban space, a constructed landscape that draws from the site's history and access to the river. The garden's two parts—a lawn and an area of native grasses—slope down to meet each other, and a walkway of Corten-steel grating becomes a bridge over the lowest point. The garden also functions as a stormwater management system, collecting runoff from the surrounding rooftops in a percolating infiltration system far below grade. Water sheeting off walkways and the grassy areas will collect below the bridge, irrigating the garden before being channeled into the system.

Urban Garden lies at the heart of what used to be a bustling mill-district rail yard, where train cars were washed with diesel oil. The site is now cleaned up, but its industrial past will be acknowledged with both hard- and soft-scape elements. “We looked at the site over time and its many changes, particularly in the past 15 years,” explains Conway. “We wanted to expose traces of previous occupations.”

Inscribed lines in the ironstone pavers and pigmented concrete, which form the rectangular garden's perimeter walkway and the block's street edge, will recall the rails that once crossed the site. A linear arrangement of hedges, tree rows, planters, and benches will echo the “historical grain, or orientation of movement through the site,” Springer explains. “In most cases, a change of material reflects the rail line, such as a band of colored concrete interrupting a field of pavers, or a line of flowers in a field of grasses.” The river will be evoked through plant materials reflecting the area's original ecology, with the hope that both

flora and collected rainwater will entice birds and butterflies. “It's not a reconstructed prairie,” Springer clarifies. “But traces of the historical landscape are present.”

According to Conway, the design challenge was to create a diverse landscape within the city's mandated guidelines and still contribute to the urban context. “A broad ecology operates here,” says Conway. “We needed to keep in mind the historic relationship of the grid to the river while acknowledging a new kind of relationship between the river and the city—one of mixed uses and opened-up streets.” The project's complexity suits Conway+Schulte's transdisciplinary design process: to imagine the urban potential of a site through an integration of diverse ideas. “The Urban Garden has a hand in shaping the lifestyle of those who live around it, but it is also a stormwater management system,” Conway notes. “It has a sense that you are coming down to the river; it's the story of a borderland.” **AMN**

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Alter Ego

<< continued from page 21

Then I saw this woman, a dancer, making these exotic, sinuous gestures. The saxophonist had his back to me, so I started singing a cappella and weaving in and out behind the columns. The woman could see me, but the guy couldn't until I was one column away from him. The sax player was John Lurie. He invited me to join him and a few guys he'd assembled for some gigs. After about two weeks, he just vanished. A few years later, I went to see the movie *Paris, Texas* and there he was on the screen! Apparently, he'd moved from Boston to New York City and started the Lounge Lizards."

Over the years, I've played in jazz, bluegrass, and rock 'n' roll bands. For me, the voice is the most versatile instrument. Almost anyone can sing. You need the confidence that you can do it and to be able to hear yourself and to pay close attention to others. Singing with Leonard gave me the confidence I know will go down through the generations."

"Although music and architecture have some common qualities—rhythmic issues and so on," Leonard reflects, "I believe architecture is the most complex of the arts. So much is being asked of it that it's impossible to spontaneously find the answer. Experimentation is the name of the game. And so many people have their hands in architecture. There are literally hundreds of people who can screw it up or who can enhance it."

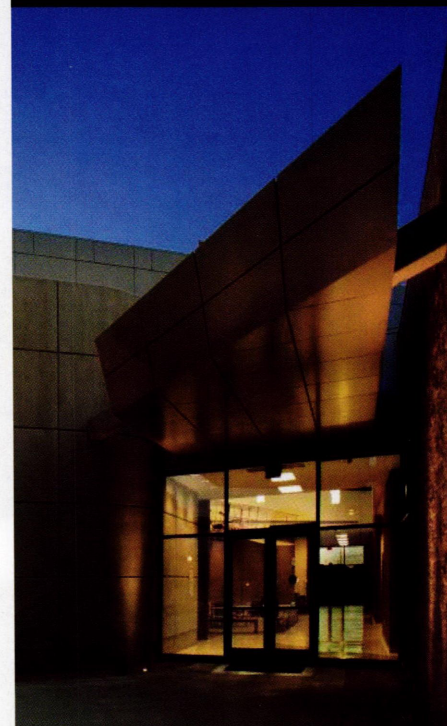
"You could say the same about a symphony orchestra," Aaron says. "There are many people involved who could mess it up or make it better. The director and the composer have to make sure everyone works together."

"But they are all musicians," Leonard answers. "If a violin player doesn't play his part right, the person in charge can say, 'Play it right or get out of here.' Architecture is less in control of the person who initiated it."

"Yes," Aaron says, "but if Beethoven or Ravel were to hear how certain conductors interpret his music ... God forbid he have a machine gun in his hands! I think there are some similarities between how jazz is performed, though, and the early part of the design process. Both are improvisational. Time is suspended and you are completely in the moment. That's ..."

"... art," Leonard says.

"Yes," Aaron agrees. "And spirit. And heart. This is what separates great musicians and architects from everybody else. Great music happens when the instrument becomes an extension of who you are—when what you are thinking flows as naturally from the end of the horn as it would from the tip of your tongue or the point of your pencil. People universally attribute the consistent [high] quality of Leonard's architecture to the fact that he has *heart*. He brings this to every building for every client. This is the distinction between an acceptable addition to the landscape and a piece of architecture that truly garners our affection." **AMN**



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A Delicate Matter

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auditorium seemed overbuilt in 1964. But as the campus grew to accommodate a population of 2,000 students, the BAC became a victim of its own success. The number of performances scheduled in the popular theater left little time for student rehearsals. With theater, music, dance, and fine arts departments all competing for the space, "There was a four-department arm-wrestling match for the stage," says Jim Fredricks.

The expansion provides a much-needed resolution to that struggle, with a black-box theater and rehearsal spaces for music and dance, and it does so in a way that perfectly complements the original building. In form, the L-shaped addition creates a circulatory loop with the original building that makes physical and visual navigation between the two seem natural, effortless. It expands what had been a somewhat cramped lobby and opens up a sunny, generously scaled outdoor courtyard that is yet to be designed but will feature plantings, benches, water, and places for performance and contemplation. The addition's three main volumes—the black-box theater/rehearsal space, the music rehearsal room, and the dance rehearsal hall—are distinct and acoustically separated, to allow for maximum simultaneous programming. To keep the mass low and deferential to the original building, the HGA team placed the two largest rehearsal spaces (theater and music) on the lower level of the addition.

Resolutely respectful of the original, the addition still asserts itself as independent in its transparency and outward orientation. Where the original is heavy and dark, the addition is light. To emphasize this quality, HGA placed the dance rehearsal hall on the main level, where it enjoys a wide, glassy view of the campus mall (which the addition helps to formally define). "The interior takes its cues from the existing but takes one step forward," Carl explains. For example, the pattern of the dark wood paneling on the corridor ceilings of the original building is picked up in a lighter-colored oak wood in the addition. Together, the light ceiling, white walls, and extensive use of glass and daylighting make even the lower level feel open, lively, and connected to the campus.

Perhaps the greatest challenge of adding new to old was posed by the exterior. The original building was clad with variegated bricks,

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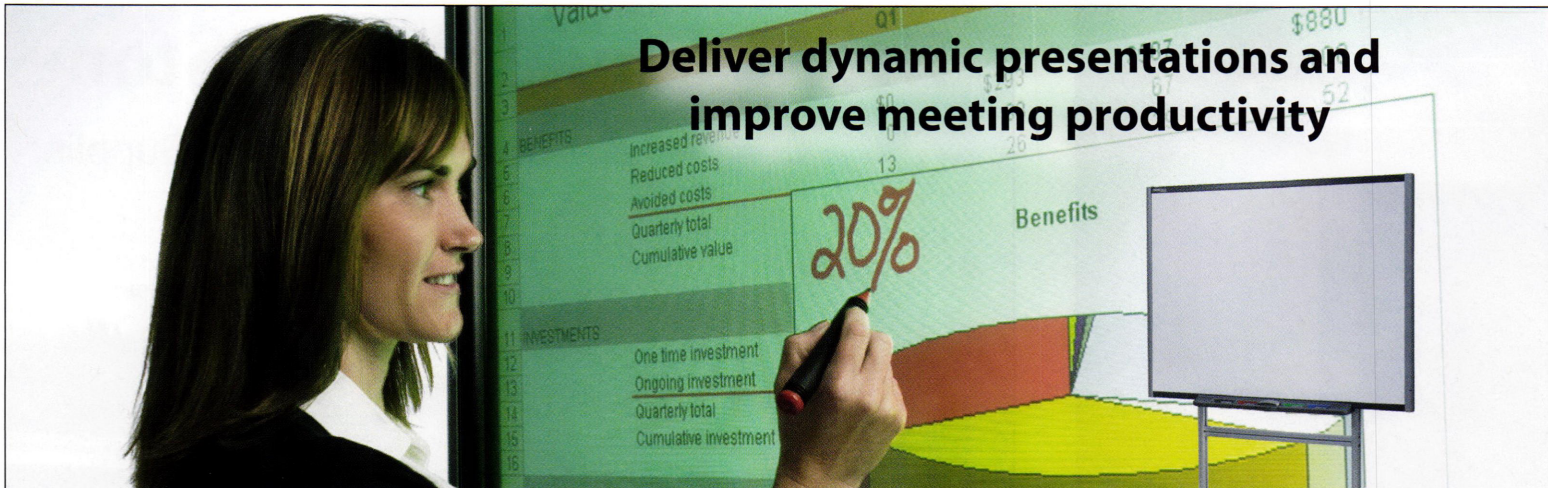
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A Delicate Matter

<< continued from page 62

in shades from yellow to dark rust, in a vertically stacked bond. Carl and his team did make an effort to re-create the bricks for the addition, but they soon realized the enterprise was futile, and the college ultimately agreed. "I think the worst thing you can do is put something up that is close but not exact," says Carl. The HGA team then proposed metal panels that caused Jim Fredricks a number of sleepless nights, as he worried that he would be presiding over the construction of a tin building.

But the result is inspired and visually rich. HGA worked with the fabricator to double-anodize the aluminum panels to achieve the desired colors. The panels were anodized in four shades of bronze, then anodized again with the same shade of red. The result, Carl notes, is "four different shades of a velvety bronzy-red that hits on the darkest, reddest tones of the original brick." Proportionally scaled up in size but "stacked" vertically like the original bricks, the panels are both complementary to the original building's cladding and highly distinct. Box-like forms clad in bright white gypsum-stucco contrast sharply with the metal panels.

The verdict on campus? A very enthusiastic thumbs-up. Sr. Colman cites the allure of the addition's transparent spaces: "From the corridor, or outside, people are always watching the musicians or the dancers. And the dancers have attracted the football team. [Saint John's University football coach John] Gagliardi sends over his guys for evening classes." Not surprisingly, the sight of football players moving gracefully (or not so gracefully) often draws a crowd outside on the sidewalk. "The students and faculty are really charmed with this facility," Colman concludes. "It's everything they dreamed of—and a little more."

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Photos by Paul Crosby



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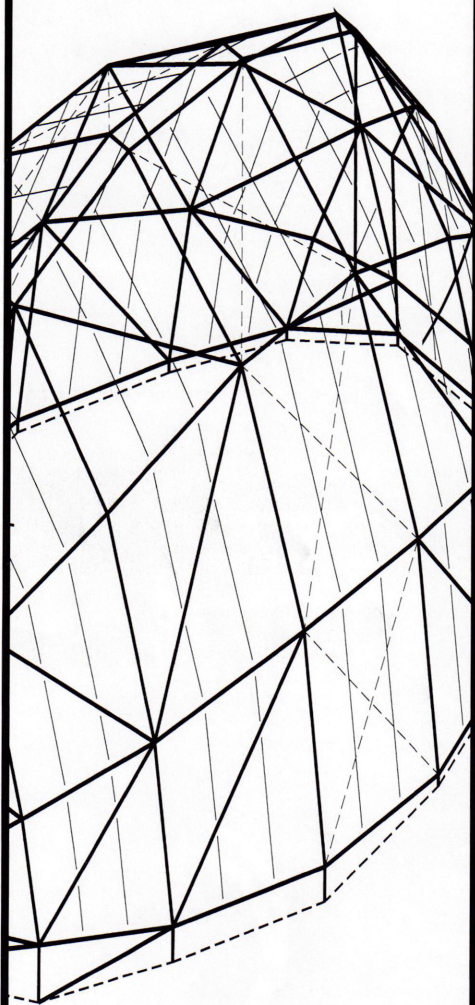
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Signs & Symbols

<< continued from page 39

movable chairs have symbolic content, with their sunburst wooden backs embracing the sitter and recalling Luther's white-rose seal.

Some of the symbols in the chapel are very subtle. The building's copper cladding, for example, will eventually patinate to a copper-oxide green, representing, says Kodet, "the transformations encountered in life," even as the copper on the interior remains less tarnished. And some of the references are more architectural, such as the interior's white-painted steel structure, which recalls Mies van der Rohe's chapel at the Illinois Institute of Technology and also "the English Gothic," Kodet adds, "with its delicate exposed structure." But the architecture does not provide *all* of the symbolic meaning. "We like to keep sacred spaces simple," says Kodet, "so that people can bring in seasonal art and make it their own, adding their own meaning."

"We usually don't talk about the symbolic meaning in our buildings," Kodet admits, although he recognizes that the symbolism in the chapel was important to the school. The hesitancy among

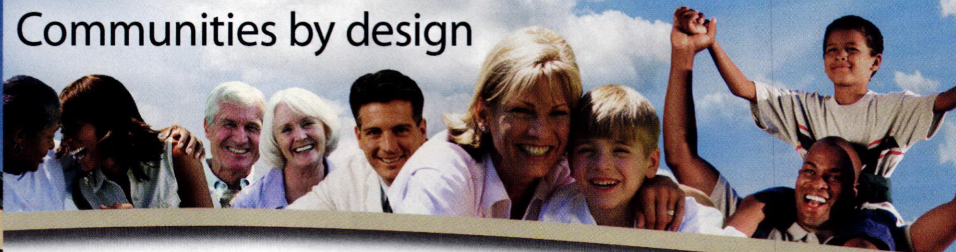
architects to talk about symbolism in architecture brings us back to Weber's point, which is that we all seem less comfortable talking about things in this way, perhaps because of the rationalism that Weber argued has come to dominate the modern world, making us feel compelled to justify everything in functional or economic terms. Weber also observed that the modern habit of rationalization has fostered its opposite, the irrationality of the revolutionary, charismatic individualist, who seeks to shape the world around a personal vision.

Modern architecture has often cycled between these two extremes: the highly utilitarian and the highly expressive. But some of the best religious architecture of our time, such as this chapel, has resisted those extremes. While definitively modern in form and material, every part of the chapel carries symbolic meaning of relevance to the users, without being either too literal or too overt, empowering people to discover the significance of things themselves. "Communication is important for a successful project," says Kodet. As this project shows, that communication goes beyond the usual interaction between architect and client to include what buildings themselves have to say to us symbolically. **AMN**



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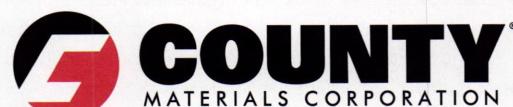
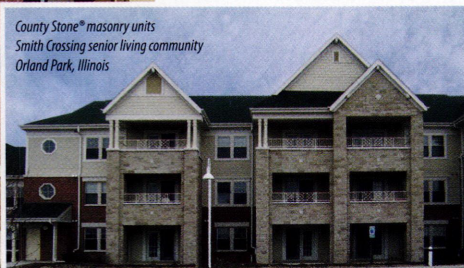
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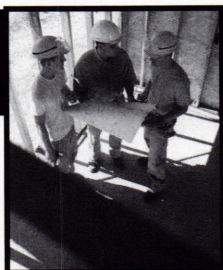


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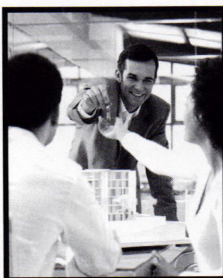
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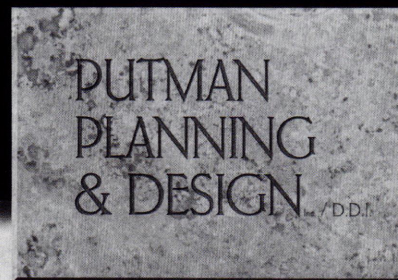
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True North

<< continued from page 44

The museum director wanted the expansion to put the facility back on the map as a must-see for visitors to Fairbanks, and Soranno's design has accomplished that. "The building captures visitors' attention the moment they arrive in Fairbanks," says Jonaitis. "The view changes dramatically as they approach the building, so the museum is constantly revealing itself to the visitor." The expansion, like all great art, has evoked a wide range of interpretations. "The building reminds some people of Orca whales," says Soranno, "and we even started to refer to the two main forms as Orca and baby Orca."

Inside, undulating stairs, balconies, and benches echo the curving and tilted spaces of the expansion. From the glass-walled lobby in the crevice between Orca and baby Orca, visitors can enter a new quarter-circle gallery, a half-circle store, and a rectangular auditorium, or climb the stair to a gathering space called the Living Room and a large upper gallery with ceiling heights ranging from 12 to 40 feet. Along the route, visitors can look out at the landscape through large windows, whose vertical alignments draw attention to the angles of the exterior walls.

Behind the scenes, the building contains far more complexity than a typical museum. On the lower level, for example, museum curator offices and art-storage areas share the floor with natural-history research labs, whose ventilation stacks are concealed behind the angled parapet of one of the glacial forms. This mix of functions made interior planning a challenge. "The loading dock had to accommodate everything from art works to a grizzly-bear carcass," says Soranno. Likewise, the climatically severe and seismically active area led the university to use local structural engineers PDC and local architects GDM for construction documentation and administration.

Yet despite these challenges, the Museum of the North is a remarkably powerful work of architecture. Its pearlescent-finish metal cladding seems to disappear in some arctic-light conditions and stand out in others. And its dramatically swooping exterior forms appear to leap from the ground in some places and burrow into it in others. This museum doesn't just pick up where nature ends. It reminds us that the potential for finding artistic inspiration in nature is never ending. **AMN**



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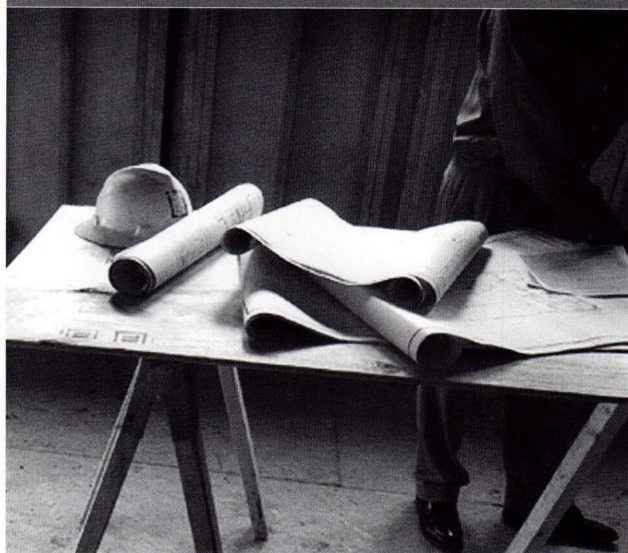
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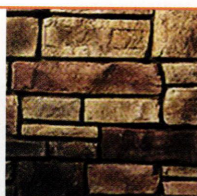
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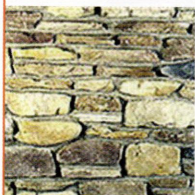
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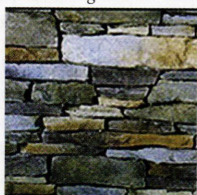
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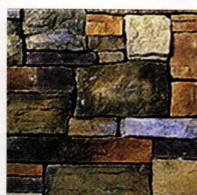
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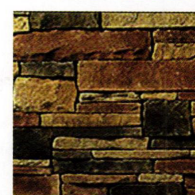
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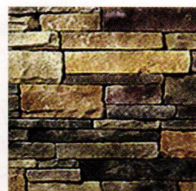
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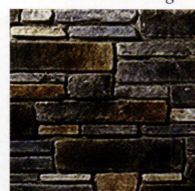
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Light Box

<< continued from page 50

Snow explains: "The design was not driven by function but by an abstract idea about making the entrance more visible and connecting the school to the outside world." Breck's program is distinguished by an emphasis on learning through community service, and it encourages student interaction with people and institutions outside the school. For Breck, the new entry and commons was more than a way in and out; it was an opportunity to express the school's connection to the public realm.

The new commons captures this idea with finesse and grace, reaching out to the courtyard with a two-story glass wall that invites views in and out. At night, the upper portion of the wall is awash in interior light, transforming the glass into a lantern that is easily seen from across campus. In front of the wall, a row of white-painted steel columns marches further into the courtyard, in a crisply modernist version of a traditional colonnade or loggia.

On the interior, white terrazzo floors and a ceiling of ipe wood slats are warmed by the abundant natural

light. Ipe (pronounced EE-pay), a renewable and fast-growing tropical wood, is also used to wrap the boxy entry vestibule—an element that straddles the glass wall, half in and half out. A preference for materials with a subtle and natural finish resulted in the selection of an etched-steel panel that wraps the stair, the mezzanine, and a preexisting fireplace that was originally clad in a thin layer of rustic stone. Simultaneously minimalist and richly textured, the new fireplace provides a striking visual anchor in the otherwise open plan.

Like its midcentury modern predecessors, the commons is an architecture of order, clarity, and transparency. The palette of materials is limited, and unnecessary details are shunned. The overall effect is to draw attention not to the architecture but to the views, the people who inhabit the space, and the ever-changing dance of light on surfaces. Exhibiting the restraint that has become JSA's calling card, the new Breck Commons does not try to upstage the modern buildings it is connected to. By careful study and a genuine respect for the modernist architecture, it makes them look even better. **AMN**



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Firms listed in this directory are those which are either owned and operated by members of the Minnesota Chapter of the American Society of Landscape Architects, or are registered landscape architects practicing within AIA Minnesota firms.

Should you wish further information about the profession of landscape architecture, call the Minnesota Chapter of the American Society of Landscape Architects (MASLA) at (612) 339-0797.

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- FASLA** Fellow, American Society of Landscape Architects
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Firm Personnel by Discipline

Landscape Architects	2
Architects	17
Engineers	6
Other Professional	11
Technical	29
Administrative	13
Total	78

Work %

Site planning/dev. studies	20
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Schools/campus planning	50

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Firm Personnel by Discipline

Landscape Architects	16
Architects	9
Engineers	162
Planners	6
Other Professional	123
Technical	90
Administrative	34
Total	440

Work %

Site planning/dev. studies	10
Environmental studies (EIS)	10
Parks/open spaces	25
Urban design/streetscapes	25
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	15

Heart of the City Master Plan, Design Guidelines and Ordinances, Burnsville, MN; Nicollet Commons Park, Burnsville, MN; South Robert Street Redevelopment Strategy, West St. Paul, MN; Nicollet Mall Enhancement Study and Extension, Minneapolis, MN; North Mississippi Regional Park, Minneapolis, MN; Sauk Rapids Downtown Framework Plan, Sauk Rapids, MN

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Technical	1
Total	2

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Work %

Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	20
Resort planning/design	30

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Firm Personnel by Discipline

Landscape Architects	12
Administrative	2
Total	14

Work %

Residential/decks/gardens	5
Site planning/dev. studies	5
Parks/open spaces	20
Urban design/streetscapes	30
Master/comprehensive planning	20
Multi-family housing/PUDS	20

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Landscape Architects	11
Administrative	1
Total	12

Work %

Residential/decks/gardens	20
Site planning/dev. studies	10
Parks & open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	10
Multi-family housing/PUDS	20

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Landscape Architects	2
Administrative	1
Total	3

Work %

Residential/decks/gardens	15
Site planning/dev. studies	25
Parks/open spaces	10
Urban design/streetscapes	25
Master/comprehensive planning	10
Multi-family housing/PUDS	10
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Firm Personnel by Discipline

Landscape Architects	12
Administrative	1
Total	13

continued next column

Work %

Residential/decks/gardens	5
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	25
Interior landscape/planting	5
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Retail development	15

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Firm Personnel by Discipline

Landscape Architects	202
Interior Designers	21
Engineers	86
Planners	4
Other Professional	61
Technical	55
Administrative	45
Total	479

continued next column

Work %

Site planning/development	30
Parks/open spaces	10
Urban design/streetscapes	10
Interior landscape/plantings	5
Master/comprehensive planning	30
Plazas/courtyards/rooftop and rainwater gardens	15

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Firm Personnel by Discipline

Landscape Architects	1
Technical	.5
Administrative	.5
Total	2

Work %

Residential/decks/gardens	80
Recreation areas (golf, ski, etc.)	10
Neighborhood amenities/renovation	10

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 Area, Edina, MN; Hotchkiss Residence,
 Renovation of a Kenwood Federal-style
 Home, Additions (custom ornamental iron
 fencing, automated gates and formal
 gardens), Minneapolis, MN

**HOISINGTON KOEGLER
GROUP INC.**

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Minneapolis, MN 55401
Tel: (612) 338-0800
Fax: (612) 338-6838
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www.hkgi.com
Established 1982
Contact: Mark Koegler, Pres. (612) 338-7120

Firm Personnel

Mark Koegler, RLA, ASLA
Bruce Chamberlain, RLA, ASLA
Paul Paige, RLA
Greg Ingraham, RLA, AICP
Brad Scheib, AICP

Firm Personnel by Discipline

Landscape Architects	12
Planners	4
Other Professional	1
Administrative	2
Total	19

Work %

Site planning/dev. studies	25
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	15
Master/comprehensive planning	20
Multi-family housing/PUDS	5
Redevelopment planning	15

TCAAP Masterplan and Comprehensive Plan
Amendment (Ryan Companies), Arden Hills,
MN; Brainerd Regional Human Services
Campus Masterplan, Brainerd, MN;
Metrodome Study, Minneapolis, MN;
Dayton Parks, Trails and Open Space Plan,
Dayton, MN; A Country Estate (Greenspace,
LLC), Chaska, MN; Faribault Energy Park
Site Plan, Faribault, MN

KEENAN & SVEIVEN, INC.

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Firm Personnel

Kevin Keenan, RLA
Todd Irvine, RLA
John Johnson, RLA
Jeff Fuelner, RLA

continued next column

Firm Personnel by Discipline

Landscape Architects	4
Other Professional	2
Technical	5
Administrative	1
Total	12

Work %

Residential/decks/gardens	90
Urban design/streetscapes	10

Abraham Residence, Orono, MN;
Nielsen Residence, Marine on St. Croix, MN;
Cummins Residence, Deephaven, MN;
Ordway Residence, Long Lake, MN.

**THE KESTREL DESIGN
GROUP, INC.**

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www.kestrel-designgroup.com
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Contact: Peter MacDonald (952) 928-9600

Firm Personnel

Peter MacDonald, RLA, CA

Firm Personnel by Discipline

Landscape Architects	11
Other Professional	2
Technical	1
Total	13

Work %

Site planning & dev. studies	30
Environmental studies (EIS)	30
Parks & open spaces	20
Master/comprehensive planning	20

Minneapolis Central Library Green Roof, MN;
Minneapolis Chain of Lakes Water Quality
Improvements, MN; Minnehaha Creek
Restoration, Minneapolis, MN; Northern
Scott County Natural Resources Inventory,
MN; Dakota County Sustainable Guidelines,
B3 Site and Water, MN; Minnesota Bears
of Ussuri; Northern Scott County Natural
Resources Inventory, MN

**LANDFORM ENGINEERING
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Principal Designer (612) 252-9070

continued next column

Firm Personnel

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Stephen M. Johnsten, PE
Carolyn L. Krall, AIA
Kendra Lindahl, AICP
Ben Sporer, RLA

Firm Personnel by Discipline

Landscape Architects	9
Architects	3
Engineers	21
Planners	5
Other Professional	14
Administrative	9
Total	61

Work %

Residential/decks/gardens	20
Site planning/dev. studies	15
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	5
Multi-family housing/PUDS	5
Commercial	45

Mound Harbor, Mound, MN; Village
of Mendota Heights, Mendota Heights,
MN; Providence - Empire Township, MN;
Heritage Square at Legacy Village,
Maplewood, MN; Methodist Hospital Heart
and Vascular Center, St. Louis Park, MN;
Main Street Marketplace, Blaine, MN;
Foundry at South Strabane, South
Strabane Township, PA; Hardwood Creek,
Lino Lakes, MN

LHB

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Firm Personnel

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Jason P. Aune, RLA, ASLA
Bruce Chalupsky, RLA, ASLA
Michael Fischer, AIA

Firm Personnel by Discipline

Landscape Architects	7
Architects	30
Engineers	38
Planners	1
Other Professional	8
Technical	51
Administrative	25
Total	160

continued next column

Work %

Residential/decks/gardens	5
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	25
Master/comprehensive planning	20
Multi-family housing/PUDS	20

Neighborhood Housing Services/LISC/
City of Duluth Neighborhood Revitalization
Planning, Duluth, MN; Duluth Transit
Authority Superior Street Transit Shelters,
Duluth, MN; College of St. Scholastica
Somers Hall Courtyard, Duluth, MN;
Lowry Avenue Phase I Construction,
Minneapolis, MN; Wabasha Downtown
Planning, Wabasha, MN; Bemidji State
University Masterplan, Bemidji, MN

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Denver, CO; Kansas City and Springfield,
MO; Kansas City, KS; Phoenix and Tucson,
AZ; Sioux City, IA.
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Firm Personnel

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Jim Sokolowski, PE
Jack Lynch, RLA
Brandon Anderson, PE
Pam Miner, AICP
Mark Nolan, AICP

Firm Personnel by Discipline

Landscape Architects	10
Engineers	211
Planners	4
Other Professional	80
Technical	199
Administrative	110
Total	614

Work %

Site planning/dev. studies	30
Environmental studies (EIS)	5
Parks/open spaces	10
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	25

Mystic Meadows Residential Development,
Farmington, MN; 46th Street and Hiawatha
Ave TOD Strategy, Minneapolis, MN;
Regions Hospital Expansion, St. Paul, MN

**THOMAS OSLUND
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Misa Inoue, RLA, ASLA
Joseph Favor, RLA
David Motzenbecker, ASLA

Firm Personnel by Discipline

Landscape Architects	7
Other Professional	1
Total	8

Work %

Residential/decks/gardens	10
Site planning/dev. studies	20
Parks/open spaces	20
Interior landscape/plantings	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	30

Gold Medal Park, Minneapolis, MN; General Mills Corporate Headquarters, Golden Valley, MN; Medtronic Corporate Headquarters, Fridley, MN

**PUTNAM PLANNING
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Established 1981
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Firm Personnel

Marc Putnam, RLA
Tierney Putnam
Roger Tomten
Renata Coty
Ryan Mielke
Nicole Will

Firm Personnel by Discipline

Landscape Architects	1
Other Professional	4
Technical	1
Administrative	.5
Total	6.5

continued next column

Work %

Residential/decks/gardens	5
Site planning/dev. studies	15
Environmental studies/permitting (EIS)	5
Parks & open spaces	5
Urban design/streetscapes	15
Interior landscape/plantings	5
Recreation areas (golf, ski etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS/ residential subdivision	15
Town planning/city visioning	15

Liberty on the Lake Mixed-Use Neighborhood, Stillwater, MN; Victor Gardens Mixed-Use Neighborhood, Hugo, MN; Stonemill Farms Mixed-Use Neighborhood, Woodbury, MN; Lake Elmo Old Village & Lake Elmo Inn Event Center, Lake Elmo, MN; Cobblestone Lake Mixed-Use Neighborhood, Apple Valley, MN; Spirit of Brantjen Farm Mixed-Use Neighborhood, Lakeville, MN

RLK INCORPORATED

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Contact: John Dietrich (952) 933-0972

Firm Personnel

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Don Jensen, ASLA
Eric Johnson, RLA, ASLA
David Patten, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	6
Landscape Designers	2
Civil Engineers	36
Planners	2
Other Professional	36
Technical	30
Administrative	13
Total	125

continued next column

Work %

Site planning/dev. studies	35
Multi-family housing/residential/ residential subdivision	15
Redevelopment planning	15
Environmental studies/permitting (EAW, AUAR)	15
Master/comprehensive planning	10
Urban design/streetscape/parks	5
Corridor/transportation planning	5

Village Creek Mixed-use Development, Brooklyn Park, MN; Norman Pointe, Bloomington, MN; The Oaks Business Park, Oakdale, MN; Cedar Pointe Commons, Richfield, MN; Village at Founder's Circle, Apple Valley, MN; T-2 Target Redevelopment, St. Louis Park, MN.

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Contact: William Sanders, FASLA
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Larry Wacker, RLA, ASLA
Gregory Johnson, RLA
David Wanberg, RLA, AICP
Vera Westrum Ostrom, RLA, ASLA
Kathryn McFadden Rivard, RLA, ASLA
Tim Benetti, APA

Firm Personnel by Discipline

Landscape Architects	5
Planners	2
Technical	1
Administrative	1
Total	9

Work %

Residential/decks/gardens	5
Environmental studies (EIS)	30
Site planning/dev. studies	10
Parks/open spaces	25
Urban design/streetscapes	5
Interior landscape/plantings	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Cemetery planning	10

MPRB-Lake of the Isles Master Plan, Minneapolis, MN; St. Paul Public Schools Athletic Fields, St. Paul, MN; Washburn Comprehensive Plan, Washburn, WI; Roselawn Cemetery Expansion and Improvements, Roseville, MN; Comprehensive Parks Plan, Mahtomedi, MN

SAS + ASSOCIATES

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Firm Personnel

Luke Sydow, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	2.5
Administrative	.5
Total	3

Work %

Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscape	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	20
Multi-family housing/PUDS	25

Williams Shore Lakeside Residences, Long Lake, MN; Holy Rosary Playground, Duluth, MN; Larsmont Cottages, Larsmont, MN; Trappers Landing, Walker, MN; Bois Forte Land Use Plan, Nett, MN; Sugarloaf Neighborhood, Duluth, MN

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Established 1973
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Firm Personnel

Jim G. Hagstrom, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	2
Technical	1
Administrative	1
Total	4

Work %

Residential/decks/gardens	50
Site planning/dev. studies	20
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Senior Housing	10

The Gardens of North Oaks, MN; St. Jude Medical, St. Paul, MN; Minnesota Landscape Arboretum, Chaska, MN; Brust Resident, Dellwood, MN; Holmen Residence, White Bear Lake, MN; Andrews Residence, White Bear Lake, MN

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Kevin Teppen, RLA
Scott Yonke, RLA
Tom Goodrum, Planner
Jim Kalnes, RLA
Jessica Olson

Firm Personnel by Discipline

Landscape Architects	5
Engineers	14
Planners	3
Other Professional	5
Technical	18
Administration	5
Total	50

Work %

Residential/decks/gardens	5
Site planning/dev. studies	25
Environmental studies (EIS)	5
Parks/open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	5
Multi-family housing/PUDS	20
Commercial/industrial	20

River Park Residential Community,
Elk River, MN; Union Crossings Retail Center,
Monticello, MN; Tonka Bay Trail Study,
Tonka Bay, MN; Rosemount Crossings Retail,
Rosemount, MN; Wells Fargo Home
Mortgage Irrigation, Minneapolis, MN;
Steinberg Nature Park, Blue Earth, MN

**SHORT ELLIOTT HENDRICKSON,
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continued next column

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Nancy Jacobson, RLA, ASLA
Veronica Anderson, ASLA
Julie Goller, ASLA
Brady Halveron, RLA, ASLA
Danyelle Payne, ASLA
Joe Clement, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	8
Architects	30
Engineers	180
Planners	18
Other Professional	130
Technical	310
Administration	125
Total	801

Work %

Site planning/dev. studies	10
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	20
Master/comprehensive planning	20
Transportation enhancements	20

Chicago Ave/Guthrie Theater Plaza,
Minneapolis, MN; West Central Corridor
Redevelopment Plan, Casper, WY;
Downtown Plan and Design Guidelines,
Shererville IN; Minneapolis Transit-First 10
Year Transportation Plan, Minneapolis MN;
Waite Avenue Redevelopment Plan,
Waite Park, MN; Neenah Creek Regional
Park Master Plan, St. Cloud, MN

SRF CONSULTING GROUP, INC.

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Joan MacLeod, RLA, ASLA
Joni Giese, RLA, ASLA
Tom Thorson, RLA, ASLA

continued next column

Firm Personnel by Discipline

Landscape Architects	13
Planners	20
Environmental	10
Traffic	18
Transportation	15
Civil/Site Engineering	25
Structural	18
Electrical	4
Water Resources	12
Highway	63
Surveying	12
Technical	35
Right of Way Services	10
Administrative	10
Total	265

Work %

Site planning/dev. studies	10
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	10
Transit	5
Parking	5
Transportation	20
Highway	20

University of Minnesota Landscape
Arboretum Visitor Center, Chanhassen,
MN; Excelsior Boulevard Streetscape,
St. Louis Park, MN; Landmark Plaza,
Saint Paul, MN; Lake Street Construction
and Streetscape, Minneapolis; Heritage
Park Redevelopment, Minneapolis, MN

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Firm Personnel

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Jeff J. Zeitler
Richard E. Thompson, AICP
Dean A. Johnson, AIA

Firm Personnel by Discipline

Landscape Architects	2
Architects	12
Engineers	105
Planners	4
Other Professional	11
Technical	66
Administrative	20
Total	220

continued next column

Work %

Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	20
Athletic fields/tracks	20

University Park, University of Minnesota,
Minneapolis, MN; Como Park Hamm
Memorial Waterfall Renovation, St. Paul,
MN; Gustavus Adolphus College Football
Stadium Concept Design, St. Peter, MN;
Macalester College Athletic Fields
Development, St. Paul, MN; Lower Phalen
Creek Trail, St. Paul, MN; Lake Elmo
Comprehensive Park Plan, Lake Elmo, MN

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Andrew Jones, RLA, ASLA
Rich Koechlein, RLA, ASLA
Suzanne Rhees, AICP

Firm Personnel by Discipline

Landscape Architects	5
Architects	3
Engineers	55
Planners	14
Other Professional	7
Technical	82
Administrative	10
Total	150

Work %

Site planning/dev. studies	20
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	20
Fixed guideway/corridor planning and design	30

Mill Ruins Park, Minneapolis, MN;
Norfolk LRT Final Design, Norfolk, VA;
Edina Comprehensive Plan, Edina, MN;
Trade Street Streetcar, Charlotte, NC; State
Farm Office Campus, Balston Spa, NY;
I-394 Corridor Study, Golden Valley, MN

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Firm Personnel

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Cory Meyer, ASLA
Miles Lindberg, RLA, ASLA
Dan Sjoridal, RLA, ASLA
Jon Loidolt, ASLA

Firm Personnel by Discipline

Landscape Architects	12
Engineers	35
Traffic Planners	3
Environmental	15
Technical	65
Surveyors	21
Administrative	14
Total	165

Work %

Site planning/dev. studies	30
Environmental studies (EIS)	10
Urban design/streetscapes	10
Master/comprehensive planning	20
Multi-family housing/PUDS	10
Commercial	20

*Spirit of Brandtjen Farms, Lakeville, MN;
Galleria/Arbors Edge at Rivers Bend,
Sioux Falls, SD; The Cove, St. Cloud, MN;
Stone Mill Farms, Woodbury, MN;
Four Seasons at Rush Creek, Maple Grove,
MN; Fairhill, Farmington, MN*

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Firm Personnel

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Mark Engel, ASLA
Joshua Johnson, RLA, ASLA
Craig Ruhland, ASLA

Firm Personnel by Discipline

Landscape Architects	11
Architects	4
Engineers	41
Planners	5
Other Professional	55
Technical	29
Administrative	26
Total	171

Work %

Site planning/dev. studies	40
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	15
Master/comprehensive planning	20
Multi-family housing/PUDS	5

*Lonsdale Streetscape Masterplan, Lonsdale,
MN; First Street Plaza, Rochester, MN;
Mayo/NE Clinic/Site Design, Rochester, MN;
TBM Landscape Improvements, Rochester,
MN; Rochester Public Library Streetscape,
Rochester, MN; Chester Woods Regional
Park, Olmsted County, MN*

www.aia-mn.org

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

Benedicta Arts Center Expansion

page 30

Location: St. Joseph, Minnesota
 Client: College of Saint Benedict
 Architect: Hammel, Green and Abrahamson, Inc. (HGA)
 Principal-in-charge: Gary Reetz, AIA
 Project lead designer: E. Tim Carl, AIA
 Project manager: Jamie Milne-Rojek, AIA
 Project architect: Andrew Weyenberg
 Additional project team: Rich Bonnin; Kari Hahn; Erik Hansen; Chris Hartnett; Matthew Kreilich, Assoc. AIA; Mary Opila, AIA; Heather Sexton; Markian Yereniuk
 Structural engineering: HGA
 Mechanical engineering: Hallberg Engineering
 Electrical engineering: Wunderlich-Malec
 Civil engineering: HGA
 General contractor: Donlar Construction Co.
 Landscape architect: HGA/Close Landscape Architecture
 Theater consultant: Schuler & Shook, Inc.
 Acoustic consultant: Acoustic Dimensions
 Structural steel: Five Star Welding & Fabricating
 Flooring systems/materials: Anderson Ladd/American Harlequin Corp./Diversified Coatings
 Window systems: Heartland Glass
 Architectural metal panels: Copper Sales/Aacron/Armetex
 Millwork: Wilke Sanderson
 Roofing: Buysse Roofing
 Mechanical: McDowall Company/El Jay Plumbing and Heating
 Photographer: Albert Vecerka/Esto

TEMPO

page 34

Location: Husnes, Kvinnherad, Norway
 Client: Sør-Norge Aluminium AS
 Architect: LEAD Inc. (Laboratory for Environments, Architecture & Design)
 Principal-in-charge: Ali Heshmati, AIA
 Project manager: Ali Heshmati, AIA
 Project architect: Gretha Rød
 Designers: Ali Heshmati, AIA; Gretha Rød
 Structural engineers for aluminum structure: NODE AS
 Structural engineers for fabric structure: Ingeniebüro Teschner GmbH
 Fabric consultant: Leicht Bau Kunst
 Fabric structure and details builder: Textil Bau GmbH
 Lighting consultant: CP-Norway AS
 Photographer: Ali Heshmati, AIA

St. Croix Lutheran High School Chapel

page 36

Location: West St. Paul, Minnesota
 Client: St. Croix Lutheran High School
 Architect: Kodet Architectural Group, Ltd.
 Principal-in-charge: Edward J. Kodet Jr., FAIA
 Project lead designer: Edward J. Kodet Jr., FAIA
 Project manager: Joan M. Bren, AIA
 Project architect: Joan M. Bren, AIA
 Project team: Ken Stone, AIA; Marie Dorn, AIA; Bruce Hassig, AIA; Mike Schellin, AIA; Teri Nagel; John Brandel; Heidi Lukewich, Assoc. AIA; Laura Bradt
 Structural engineer: Mattson MacDonald Young
 Mechanical engineer: Dolejs Associates
 Electrical engineer: Dolejs Associates
 Civil engineer: Larson Engineering of Minnesota
 Lighting designer: Kodet Architectural Group, Ltd.
 Acoustical engineer: Wm. H.O. Kroll & Associates
 Interior design: Kodet Architectural Group, Ltd.
 General contractor: RJM Construction
 Limestone: McFarlane Stone
 Cabinetwork: Wilke Sanderson
 Flooring systems/materials: Schaefer Hardwood Flooring
 Concrete and porcelain tile: Cressville Vermont Veranda Stone

Carpet: Lee's
 VCT: Mannington
 Window systems: Tubelite
 Architectural metal panels: Firestone Metal Products/UNA-CLAD
 Natural crimped copper shingles: Berwald Roofing Co.
 Concrete work: Stellar Concrete & Masonry
 Millwork: St. Paul Fabricating
 Photographers: Peter Bastianelli-Kerze; Edward J. Kodet Jr., FAIA

Tria House

page 40

Location: Minnesota Landscape Arboretum, Chaska, Minnesota
 Client: Minnesota Landscape Arboretum, College of Agriculture, Food, and Environmental Sciences, University of Minnesota
 Architect: BKV Group
 Principal-in-charge: William Baxley, AIA
 Project/construction team: Steve Andersen, AIA; Jessie Bauldry; Gretchen Camp, Assoc. AIA; Eric DeYoung, AIA; Gerhard Guth, AIA; Alicia Kielbasa; Jim Krzoska; Jane Lundberg; Chan Scholz, Assoc. AIA; Jeremiah Smith; John VanHeel, Assoc. AIA
 Project materials: recycled mill steel, recycled tumbled glass, granite gravel
 Plant materials: sporobolus heterolepis, prairie drop seed, blue oat grass grows
 Photographers: Don F. Wong; BKV Group

University of Alaska Museum of the North

page 42

Location: Fairbanks, Alaska
 Client: University of Alaska
 Design team: GDM, Inc., and Hammel, Green and Abrahamson, Inc. (HGA)
 Principals-in-charge: James Blair, AIA (GDM); Gary Reetz, AIA (HGA)
 Project designer: Joan Soranno, AIA (HGA)
 Project architects: John Cook, AIA (HGA); Linda Morrissey, AIA (HGA); Scott Robbins (GDM)
 Additional project team: Nancy Blankfard, AIA; Stephen James; Eric Johannessen; Matthew Kreilich, Assoc. AIA; Dan Lawrence; Bob Feyereisen; Grant Reiling, AIA

Mechanical engineering: Coffman Engineers
 Electrical engineering: Coffman Engineers
 Civil engineering: PDC Consulting Engineers, Inc.
 Structural engineering: PDC Consulting Engineers, Inc.
 Geotechnical engineering: Shannon and Wilson, Inc.
 General contractor: Alaska Mechanical
 Lighting design: Schuler & Shook, Inc.
 3-D modeling: Design West
 Exhibit designer: Lehrman Cameron Studio
 Laboratory planning and design: Dowler-Gruman Architects
 Security: HMA Consulting, Inc.
 Metal cladding: Alcoa Architectural Projects
 Glass curtain wall: Kawner Company, Inc.
 Built-up roofing: Malarkey Roofing Products
 Snow restraint system: Alpine Snow Guards
 Built-up roofing: Malarkey Roofing Products
 Elastomeric: Sarnafil, Inc.
 Snow restraint system: Alpine Snow Guards Stainless Steel/Aluminum 2 Rail System
 Exterior glass: Hartung Glass Industries, Inc.
 Custom glass canopies: Super-Sky Products, Inc.
 Entrances: Kawneer Company
 Entara Entrances
 Metal doors: Steelcraft
 Wood doors: Lynden Door, Inc.
 Acoustical ceilings: Armstrong
 Suspension grid: Armstrong
 Elevators: Otis Elevator Co.
 Photographer: Nic Lehoux Photography

Eye-Pod

page 46

Location: Minnesota Landscape Arboretum, Chaska, and Science Museum of Minnesota, St. Paul
 Client's name: Minnesota Landscape Arboretum and Science Museum of Minnesota
 Architect: Cermak Rhoades Architects
 Principal-in-charge: Todd Rhoades, AIA
 Project team members: Todd Rhoades, AIA; Terri Cermak, AIA; Christopher Wegscheid; Nate Golin; Andrew Dull; Matthew Finn; Tim Cook; Colin Kloecker
 General contractor: Frerichs Construction

Structural engineer:
Mattson Macdonald Young
Wood: Scherer Brothers
Lumber Company
Photographers: Aaron Holmberg;
Todd Rhoades, AIA

Breck School Commons

page 48

Location: Golden Valley, Minnesota
Client: Breck School
Architect: Julie Snow Architects, Inc.
Principal-in-charge: Julie Snow, FAIA
Project lead designer: Connie Lindor
Project manager: Linda Morrissey, AIA
Project architect: Craig Roberts
Project team: Kirsten Annexstad;
Bob Ganser, Assoc. AIA;
Takuma Handa; Dan Winden
Structural engineer:
Mattson MacDonald Young
Mechanical engineer:
Jack Snow Engineering
Lighting designer: Lighting Matters
Specifications: Win Johnson
General contractor:
JE Dunn North Central
Mechanical contractor:
Northland Mechanical
Electrical contractor: Parsons Electric

Flooring systems/materials:
Grazzini Brothers (terrazzo)
Window systems: Harmon, Inc.
Architectural metal panels:
A. Zahner Company
Millwork: Osvoid Company
(all millwork except security desk,
chess tables, and display case);
Woodsport (security desk, chess
tables, and display case)
Steel: Anderson Iron Works, Inc.
Roofing: Dalco Roofing
and Sheet Metal, Inc.
Photographer: David Snow

Nicollet Commons

page 54

Location: Burnsville, Minnesota
Client: City of Burnsville
Landscape architect and planner:
Dahlgren, Shardlow and Uban, Inc.
Project lead designer:
Geoff Martin, ASLA
Project landscape architect,
construction documents and
administration: Adam Arvidson, ASLA
Landscape plan: Cathy Skalicky, ASLA
Construction documents:
John Slack, ASLA; Mike Konieczny

Owner's representative:
Randy Oppelt, Director of Parks
and Public Works, City of Burnsville
General contractor:
American Liberty Construction

Electrical engineering:
Al Theisen, Cain Ouse
Watercourse engineering and
mechanical design and construction:
Commercial Aquatic Engineering

Civil engineering and construction
management: URS

Landscape installation:
Gromesch, City of Burnsville

Bronze sculpture: Foster Willey Jr.

Sandstone: Krukowski Quarry
and Hedberg Stone Company

Benches: Victor Stanley

Fiber optics:
Visual Lighting Technologies

18-inch square pavers: Wausau Tile

Pavers: Interlock Concrete Products

Picnic tables: Landscape Forms

Lighting:
Lumec Poles/Holaphane Fixtures

Fountain equipment:
Commercial Aquatic Engineering

Photographers:
Dahlgren, Shardlow and Uban;
St. Paul Pioneer Press

Urban Garden

page 58

Location: Minneapolis, Minnesota

Client: Brighton Development

Architect: Conway+Schulte
Architects, P.A.

Principal-in-charge:
William F. Conway, AIA

Project lead designer:
Mary Springer, AIA

Project team: Marcy Schulte, AIA;
Carl Gauley; Scott Ervin;
Thomas Weitzel

Structural engineer:
Meyer, Borgman, and Johnson

Civil engineer: Pierce Pini & Associates

Lighting designer:
Conway+Schulte Architects, P.A.

Consulting landscape architect:
oslund.and.assoc.

Landscape project team: Joe Favour

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—LANDSCAPE PHOTOGRAPHER LYNN GEESAMAN